गुरुदेव रवीन्द्रनाथ ठाकुर और कालिदास

— सत्यव्रत शास्त्री

जिस प्रकार नभोमण्डल में असंख्य तारागण हैं जो टिमटिमाते रहते हैं पर इन सबसे अलग सूर्य और चन्द्र ही केवल ऐसे हैं जो अपने प्रकाश से जगत् को ~~आलोकित~~ प्रकाशित करते हैं उसी तरह साहित्य आकाश में भी असंख्य लेखकों के होने पर भी कुछेक ही ऐसे होते हैं जो कालजयी कृतियों की रचना कर उसे आलोकित करते हैं। वे कवि नहीं महाकवि कहलाते हैं। आनन्दवर्धन के अनुसार उनके काल तक वाल्मीकि, व्यास और कालिदास आदि दो-तीन या पांच छः ही ऐसे कवि हुए हैं जिन्हें महाकवि कहा जा सकता है — अस्मिन् परम्परावाहिनि संसारे वाल्मीकिव्यासकालिदासप्रभृतयो द्वित्राः पञ्चषा एव वा महाकवय इति गण्यन्ते। आनन्दवर्धन के बाद पांच-छः शताब्दियों में कुछ और हुए। महाकवियों की श्रेणी में कुछ नाम और आ जुड़े। उनमें रवीन्द्रनाथ ठाकुर एक हैं। उन्होंने बहुत लिखा, बहुत विधाओं में लिखा. गद्य, पद्य, नाट्य, ~~आलोचनात्मक~~ ललित निबन्ध - इन सब में लिखा और अपार यश अर्जित किया। विश्व का सर्वोच्च पुरस्कार प्राप्त कर अपने देश का मस्तक उन्नत किया।

कालिदास उनके प्रिय कवि थे। दोनों में तादात्म्य था। दोनों भारतीय संस्कृति के शाश्वत सौन्दर्य के उपासक थे। यदि दोनों में अन्तर था तो बस इतना ही कि जहां कालिदास ने पौराणिक आख्यानों एवम् ऐतिहासिक पात्रों की जीवन-गाथाओं को अपनी कृतियों की विषय-वस्तु बनाया, वहाँ रवीन्द्रनाथ ठाकुर ने समसामयिक जीवन की विषमताओं को अपने विचार-प्रवाह का माध्यम बना उन पर अपनी लेखनी चलाई है। विषय-वस्तु के इस अन्तर ने चिरन्तन भारतीय मान्यताओं और आस्थाओं के प्रति दोनों की प्रतिबद्धता में अन्तर नहीं आने दिया।

रवीन्द्रनाथ ठाकुर को जीवन भर यह बोध रहा कि

वे और कालिदास एक ही सभ्यता और संस्कृति के वाहक रहे हैं। उपनिषदों के संस्कार उनमें बद्धमूल होने के कारण वे विशाल कालखण्ड का अन्तर होने पर भी 'समीचीन' हैं। कालिदास उनकी आत्मा में बसे थे, उनके काव्यों की भाषा, उनका वाक्य-विन्यास, उनके आलङ्कारिक सौन्दर्य की सुगन्ध उनकी कृतियों में रची-बसी है। ब्रिटिश शासन काल के अन्य कवियों के विपरीत रवीन्द्रनाथ पर होमर, शेक्सपीयर, मिल्टन आदि का प्रभाव नाम-मात्र को ही था। अपनी जीवनस्मृति नामक कृति में अंग्रेज़ी साहित्य के बारे में अपने विचार इन शब्दों में व्यक्त किये हैं —

अंग्रेज़ी साहित्य से भोजन की जो मात्रा हमें मिली वह उससे हमें मिलने वाले आहार से कहीं अधिक है। उस समय हमारे साहित्य के देवता थे शेक्सपीयर, मिल्टन और बायरन। उनके लेखन का वह पक्ष जिसने हमारे मन को मथा थी सौहार्दपूर्ण आकर्षण की शक्ति। यह भावनात्मक आकर्षण की शक्ति अंग्रेज़ों के बाहरी व्यवहार में कहीं भी नहीं दीखती, पर उनके वाङ्मय में उसकी सत्ता उसी परिमाण में प्रमुख है। भावना को एक उद्वेलन में परिणत करना और कहानी को एक भीतरघात से समाप्त करना अंग्रेज़ी साहित्य की एक अपनी विशेषता है। यह निष्ठुर उत्तेजना अंग्रेज़ी साहित्य का एकमात्र घटक तत्व मान लिया गया ... भावनात्मक आकर्षण साहित्य का एक घटक है, यह परम लक्ष्य नहीं है— साहित्य का चरम लक्ष्य सम्पूर्णता का सौन्दर्य है। अतः सादगी और संयम की धारणा को स्वीकृति अंग्रेज़ी साहित्य में कभी मिलती है।

भारतीय काव्य परम्परा के कवि होने के कारण कालिदास गुरुदेव रवीन्द्रनाथ ठाकुर के प्रेरणास्रोत रहे हैं। उनके रचनात्मक मन में कालिदास बसे थे। यह कहना अतिशयोक्ति नहीं होगी कि गुरुदेव कालिदास की उपमा, उनके शब्दों के सौन्दर्यपूर्ण एवं प्रभावपूर्ण शब्द-विन्यास, परिष्कृत भाषा और अर्थ-गाम्भीर्य के दीवाने थे। कालिदास की काव्य साधना का भीतरी स्वर था भूमैव सुखं, नाल्पे सुखमस्ति। उनका आदर्श था जो महत् (= सही सही) है, जो बृहत् है, जो निर्वाक है जय उसी की होती है: जाहा प्रच्छन्न, जाहा बृहत्, जाहा निर्वाक ताहारी जय हउक। उनकी दृष्टि में साहित्य केवल जीवन की समस्याओं और विभीषिकाओं का लेखा-जोखा ही नहीं होता। वह उदात्त विचारों और आदर्शों का संकलन भी होता है क्योंकि उस आनन्द भूमि में जहाँ किसी अन्य चीज़ का मिश्रण नहीं होता मन को

जन गाथा है। मेघ, रामगिरि, आम्रकूट, नर्मदा, वेत्रवती, गम्भीरा,
निर्विन्ध्या, गन्धवती — सभी के सभी कालिदास की कृति में
सजीव हो उठे हैं। कालिदास ने सभी स्थानों पर उनकी जीवंतता,
विनोदप्रियता और उदारता को चित्रित किया है। ये सभी के सभी का
मेघ के साथ गहरा प्रेम है मेघ यक्ष की आत्मा है और ये आकाश में ही(?)
नदियों और पहाड़ों पर तिर रहे हैं। जो भी उसे मिलता है मेघ उसे
अपने घेरे में ले लेता है और अपने में उसे समाविष्ट कर लेता है।

नि:स्वार्थ भाव है और अत्यन्त आत्मीयता से भरे

सीमित और एक विशेष रूपरेखा का प्रेम जो कि भौतिक सुख तक
सिमटा रहता है रवीन्द्रनाथ ठाकुर की अनेक कविताओं में अनन्तता में
परिवर्तित हुआ दृष्टिगोचर होता है। निम्नलिखित पंक्तियों में रवीन्द्रनाथ
ठाकुर की मेघदूत परक दृष्टि की झलक हमें मिलती है—

मेघदूत उड़े चले जाकार विरह
दुःख भर पड़ जाना तार घरे
देह विरहे व्यथार उपर मुक्ति दे रहे जाय
से दिनकर पृथ्वी जेगे उठेछिलो
उच्छल झरने, उद्वेल नदीस्रोते
मुखरित वन हिल्लोले
तार छन्दे दुलो दुलो उठे छे
मन्दाक्रान्ता छन्दे विरहीर वाणी॥

मेघदूत उड़ कर जा रहा है, उसका दुःख भार ... रहा(?)
विरह व्यथा से वह मुक्त है
उस दिन पृथ्वी जाग उठी थी

रवीन्द्रनाथ ने मेघदूत का अनुवाद नहीं किया, न ही इसका कोई
दूसरा पाठ ही तैयार किया, न ही इसके किसी अंश की
प्रतिलिपि ही की। एक सच्चे भारतीय की तरह वह कालिदास के
मुग्ध अनुरागियों में से थे। मेघदूत के एक सच्चे समर्थक की
बदले में मेघदूत ने उनके ~~हृदय~~ को मन को अनन्त
सौन्दर्य और शान्त सुख से भर दिया। उनकी कृतियों में मेघदूत
की प्रस्तुति अनेक रूपों में हुई है।

मेघदूत की तरह कुमारसम्भव और अभिज्ञान शाकुन्तलम् का
भी कालिदास पर पर्याप्त प्रभाव है। रवीन्द्र रचनावली में इसके
अनेक प्रमाण मिलते हैं। उनके प्राचीन साहित्य में दो महत्वपूर्ण
लेख हैं (i) कुमारसम्भव तथा शाकुन्तलम् (ii) शकुन्तला।
कालिदास की कृतियों में प्रेम और जीवन का जैसा वर्णन
हुआ है उसके बारे में रवीन्द्रनाथ का कहना है—

" यह देखा जा सकता है कि कुमारसंभव और अभिज्ञान शाकुन्तल का आधारभूत कथानक एक सा ही है। दोनों ही में महाकवि ने यह बतलाया है कि जिसे सम्मोहन से नहीं प्राप्त किया जा सकता उसे तप और निःस्वार्थ भावना से प्राप्त किया जा सकता है।

पनीलस्मी स्नातक 'कालिदास' में जी. सी. माला ने लिखा है —

" यद्यपि कथा-नायकों के जीवन दैवी या अतिमानवीय पक्ष हैं, तो भी दिलीप और सुदक्षिणा के द्वारा गुरु-धेनु के लिये उठाये गये कष्ट, रघु का बाल्यकाल, अज का प्रेम और शोक, भरत का भ्रातृप्रेम और आत्मोत्सर्ग, राम और सीता का दाम्पत्य प्रेम, — ये सब हमारे हृदय के तार झनझना जाते हैं। स्थिति यह है कि मानव जीवन और उसकी इच्छाओं - आकांक्षाओं का चित्रण आदर्श आचरण और चरित्र से अनुप्राणित है : लोभ से दूर, आसुरी शक्तियों के प्रतिरोध में देवताओं की भी सहायता करने वाले न्याय-प्रिय राजा, तपश्चर्या और धार्मिक अनुष्ठानों में लीन, ~~महर्षि-महर्षि~~ जनता के आध्यात्मिक और नैतिक कल्याण के संरक्षक ऋषि-महर्षि।

यद्यपि रवीन्द्रनाथ ने जिन पात्रों की रचना की है उनकी आधुनिक जीवन की जटिल पृष्ठभूमि है तो भी उनमें और कालिदास के पात्रों में आश्चर्यजनक समानता है। कालिदास के पात्रों का प्राकृतिक सौन्दर्य के प्रति गहरा आकर्षण है तो रवीन्द्रनाथ के पात्रों का उसके प्रति इसी तरह का आकर्षण है। उनका उपन्यास मालंच इस दृष्टि से विशेष महत्वपूर्ण है। उसमें प्रकृतिप्रेमी आदित्य एक स्थान पर कहता है - इस अवधि में कन्या के मात्र एक बार के पादस्पर्श से अशोक पादप में फूल खिल उठते हैं। उसकी मुख मदिरा के कुल्ला करने से बकुल में पुष्पोन्मेष हो जाता है। कालिदास का काल मेरे उद्यान में उतर आया है।

प्राचीन कवि ने यह स्वीकार नहीं किया कि प्रेम का उद्देश्य प्रेम है। उसके अनुसार उसका लक्ष्य सभी का कल्याण है। कालिदास को दो विलासीजनों में एक दूसरे के साथ प्यार सुन्दर नहीं लगता। वह दो व्यक्तियों तक सीमित जो है। इससे सर्व सामान्य का कल्याण नहीं होता, इससे पूरे संसार का भला नहीं होता। यही दृष्टि प्रेम के प्रति रवीन्द्रनाथ की भी है — जैसा कि उनकी निम्नलिखित पंक्तियों से स्पष्ट है —

निरासक्त निराकांक्ष ध्यानातीत महायोगीश्वर
के मेने दिलेन धरा सुकोमल दुर्बल-सुन्दर

= वैसे ।दि दी — य पढ़ में आये

बाहुर आश्रयबिन्दे, किछु नाहीं चाहि आर
तिनि केउ चाहिलेन भालोबासिलेन निर्विकार
परिलेन परिणय पाश

रवीन्द्रनाथ ठाकुर कालिदास को बहुत चाहते थे। वे उनके सर्वाधिक प्रेरणास्रोत थे।
लिखा गया उन्होंने अभिज्ञान शाकुन्तल के विशेष सन्दर्भ में कुछ कहने की इच्छा है। अपनी प्रारम्भिक काल की एक कृति वनफूल के मानपत्र में रवीन्द्रनाथ ने अभिज्ञान शाकुन्तल से निम्नलिखित पंक्ति उद्धृत की है — अनाघ्रातं पुष्पं किसलयमलूनं कररुहैः। हिमालय की तलहटी में जंगल से घिरी निर्जन एक झोंपड़ी में कमला अपने पिता के साथ रहती थी। झोंपड़ी का वर्णन रवीन्द्रनाथ ने इन शब्दों में किया है —

कुटीर कर तटिनीर तीरे
तरुपत्र छाये छाये पादपेर गाये गाये
डुबाये चरणदेश स्रोतस्विनीनीरे;

झोंपड़ी का वर्णन कालिदास के कण्वाश्रम के वर्णन से कितना साम्य है। इसी तरह कालिदास की शकुन्तला [कमला के अपनी झोंपड़ी से जाने, उसके … प्रस्थान का] के कण्वाश्रम से पतिगृह के लिए प्रस्थान से है। कमला की तरह कवि कहानी की नायिका भी झोंपड़ी में रहने वाली (कुटीरवासिनी) है। उसका भी पेड़-पौधों, लताओं, पक्षियों और पशुओं से भावनात्मक लगाव है।

शकुन्तला

कालिदास का प्रभाव रवीन्द्रनाथ ठाकुर के उपन्यासों पर भी है। चोखेर बालि में इसे स्पष्ट देखा जा सकता है। यदि हम चोखेर बालि को उनके दो नाटक कुमारसम्भव और शाकुन्तल से मिला कर देखें तो यह बात बहुत स्पष्ट हो जाती है कि वे (रवीन्द्रनाथ ठाकुर) आज के प्रेम प्रसङ्गों की जटिलता को परम्परागत भारतीय दृष्टिकोण और कालिदास की शैली से देखते थे।

उपसंहार

यद्यपि रवीन्द्रनाथ ठाकुर उपनिवेशवादी हवा में सांस ले रहे थे तो भी उनका लगाव पाश्चात्य साहित्य से कभी नहीं रहा। अंग्रेजी साहित्य का उनका गहरा

अध्ययन था पर उनकी रुचि भारतीय वाङ्मय में ही थी। जहाँ तक उनके कालिदास को पसन्द करने का उनसे प्रभावित होने की बात है, उसके बारे में दृढ़तापूर्वक यह कहा जा सकता है कि रवीन्द्रनाथ ठाकुर भारतीय परम्परा के रचनाकार थे और अपने पूर्ववर्ती रचनाकारों से जिनमें कालिदास भी शामिल हैं, प्रभावित थे। ~~कालिदास के लिए तो यह थी कि वे अपने को उनका अवतार ही मानते थे।~~ कालिदास तो उनके मन मस्तिष्क पर छाये हुए थे। उन्होंने स्वप्न भी देखा था कि शिप्रा के पार के उज्जयिनी पुर को जहाँ वे अपने पूर्वजन्म प्रथम प्रिया को खोजने के लिये गये जहाँ वह उन्हें दिख गई। उसके मुख पर लोध्र रेणु का लेप था, मस्तक पर कुरवक कुसुम था, कर्णमूल में कुन्दकलिका थी। शरीर पर लाल वस्त्र था, नीवी बंधी थी और चरणों में धीरे-धीरे (मन्द-स्वन) से नूपुर बज रहे थे। 'कल्पना' नामक कविता-संग्रह में स्वप्न नाम की कविता की उनकी पंक्तियां इस प्रकार हैं —

दूरे बहुत दूरे स्वप्नलोके उज्जयिनीपुरे
कबे शिप्रानदीपारे
खोजिते गेछिनु कारे
पूर्वजनमेर प्रथम प्रियारे
. . . . . .
मुखे तार लोध्ररेणु लीलापद्म हाते
कर्णमूले कुन्दकली कुरुबक माथे
तनुतरे रक्ताम्बर नीवीबन्धे बाँधा
चरणेर नूपुर खानि बाजे आधा-आधा

उपरिलिखित पद्य शब्दों मात्र से कालिदास और मेघदूत का पद्य ही प्रस्तुत कर दिया है जिससे स्पष्ट है कि कालिदास किस तरह उनकी प्रेरणा रहे थे —

हस्ते लीलाकमलमलके बालकुन्दानुविद्धं
नीता लोध्र-प्रसवरजसा पाण्डुतामानने श्रीः।
चूडापाशे नवकुरबकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम्॥

गुरुदेव कहते हैं कि यदि कालिदास के काल में मेरा जन्म हुआ होता तो मैं अवश्य नवरत्नों में दसवाँ रत्न होता —

आमि यदि जन्म नितेम कालिदासेर काले

दोइबे होतेम दशम रत्न नवरत्नमाले

{क्षणिका काव्य-संग्रह की कविता सेकाल से]

महाराजा विक्रमादित्य की सभा में नवरत्नों (विविध-विद्याओं में पारंगत, रत्न शब्द यहाँ उपलक्षण में है) से सुशोभित थी — "रत्नानि वै नरपतेर्नव विक्रमस्य।"

इसी कविता में जब रवीन्द्रनाथ कहते हैं कि एक श्लोक से ही मैं राजा का स्तुतिगान कर उन्हें प्रसन्न कर लेता तो उनसे माँगता उज्जयिनी के विजन प्रान्त में जंगल से घिरा एक घर तो उनका संकेत प्रायः इसी विक्रमादित्य से होगा। उज्जयिनी-वास उन्हें कितना अधिक रुचता था यह उनकी वहाँ पर लौटकर बसने की इच्छा से व्यक्त है —

एक ही श्लोके स्तुति गेये
राजार काछे नितेम ~~काछे~~ चेये
उज्जयिनीर विजन प्रान्ते
कानन घेरा बाड़ी
......

गुरुदेव रवीन्द्रनाथ ठाकुर ने कालिदास के काल में जन्म तो लिया पर वह काल उनकी कल्पना में रचा-बसा था। और काश वे, जैसा उन्होंने चाहा है, दशम रत्न होते। आज के काल के वे निःसन्देह प्रथम रत्न हैं। उन्हें यदि कालिदास का उत्तराधिकारी कह दिया जाए तो कोई अतिशयोक्ति नहीं होगी।

Prof. V.N. Jha, Shrimati Vimala Rangachar, Vice-President, Mysore Education Society, esteemed Dr. V.N. Jha and Dr. K.K. Mishra and the learned fraternity of scholars present here,

I am extremely happy to be with you this forenoon in the Campus of the Indological Library and Research Centre in connection with the National Seminar on Kauṭilya's Arthaśāstra being held at the New Conference Hall of the M.E.S. College, an institution founded by my dear friend, the late Prof. M.P.L. Sastry to mark the Centenary of the publication of the Arthaśāstra by Pundit R. Shama Shastry. Prof. M.P.L. Sastry and myself were very close friends. There was a kind of spiritual relationship between the two of us. I had the opportunity of coming into contact with him during the session of the Vishva Sanskrit Parishad held in this very city in 1967. As one representing Dr. C.D. Deshmukh, the then Vice-Chancellor, University of Delhi I was lodged in the Vidhan Soudha that had all the facilities. Still Prof. M.P.L. Sastry would ring me up at short intervals throughout if I and my wife who had accompanied me, needed anything like an additional blanket or two to keep us warm enough. In the years following the session I had the opportunity of visiting Mysore very often in connection with University work. I would travel to Bangalore by air and from there catch a train for Mysore. I would invariably find Prof. M.P.L. Sastry at the airport to receive me and first bring me home for a sumptuous breakfast and then put me in the train for Mysore. We would have a pleasant conversation touching a variety of topics. In one such conversation he disclosed that immediately after his M.A. examination result he got an offer of a job at Bombay. He went to his father to seek his permission for accepting it. The father did not approve of the idea and recited to him a Sanskrit stanza

arayo yaṁ na paśyanti jñātibhir yā na bhujyate/
kiṁ tayā vṛtrahaṅs tāta videśagatayā śriyā //

"O dear Indra, of what use are those riches which the enemies not ogle and which are not shared by kith and kin. Prof. Sastry in deference to the wishes of his father declined the offer and stayed put in Bangalore where he rose to a high position as the member of the State Legislative Council and founded the M.ES. College of Arts, Commerce and Science that he nurtured as Principal. I bow to the memory of this great son of Karnataka which is embedded deep in my mind.

Arthaśāstra

Satya Vrat Shastri

India had little inclination for Arthaśāstra or Polity according to a school of western Indologists to which some of their counterparts even in India also subscribed. In their view thinkers in ancient India were far too much preoccupied with matters religious and spiritual to think of mundane matters. Some among them went so far as to say that whatever thinking that went in for Polity was in the context of religion and ritual only and did not evolve into an independent science. This view met an effective rebuttal when ~~through~~ the untiring efforts of R. Shama Shastri led to the discovery of the *Arthaśāstra* in 1905 which he published in 1909 with English translation. Its publication had created quite a stir in the then scholarly community for its encyclopedic contents that touched practically every discipline of knowledge. It is a treatise not ~~on~~ only on statecraft which it deals with *in extenso* but also on Economics, international relations and arts and crafts, the laying of cities and villages, trade and commerce and so on.

There is no authentic information available yet about the author of this celebrated work. Tradition has three names for him—Kauṭalya or Kauṭilya, Viṣṇugupta and Cāṇakya.. Of these the first two have the evidence for them in the text itself. The work starts with the statement : *Kauṭilyena kṛtaṁ śāstram,* the text created or composed by Kauṭilya, a statement corroborated by the occurrence in the work of the expressions *iti Kauṭilyaḥ, neti Kauṭilyaḥ.* There is a lot of discussion as to whether the form of the name is Kauṭalya or Kauṭilya. According to T. Ganapati Sastri it has to be Kauṭalya. ~~With~~ the one with *i (ikāramadhya)* he calls misnomer for neither the term Kauṭilya nor its root Kuṭila is explained in the Nighaṇṭus as Gotrarṣi and crooked. On the other hand Kuṭala is mentioned by Keśavasvāmin in his *Nānārtharṇaśvasaṅkṣepa* as meaning both Gotrarṣi and an ornament:

atha syāt kuṭalo gotrakṛtyṛṣau puṁsi nap punaḥ/
vidyād ābharaṇe 'tha triṣkuṭilaṁ kuñcite bhavet//

Whatever be the case, the name Kauṭilya has come to stick to the great statesman. Popular pronunciation does effect change in the form of words. Kauṭalya is not alone. It has good company in Rukmiṇī and Saudaminī where too *i* has come to replace the normal *a*, the proper forms being Rukmaṇī and Saudamanī respectively.

That the author had the name Viṣṇugupta gets corroboration from the last stanza of the work where it is said that 'noticing many a time the difference of opinion among the interpretation of various texts Viṣṇugupta himself wrote the work and the commentary ':

dṛṣṭvā viprapattiṁ bahudhā śāstreṣu bhāṣyakārāṇām/
svayam eva viṣṇuguptaś cakāra sūtram ca bhāṣyaṁ ca//

The name Viṣṇugupta, meaning protected by Viṣṇu is said to have been given to him by his father at the christening, *nāmakaraṇa*, ceremony.

There is no solid evidence yet for the name Cāṇakya though popular tradition associates the work with it. From the form of the name it would appear that he was the son of one Caṇaka, a view that gets support from a statement in Hemacabndra's *Abhidhānacintāmaṇi* which is interesting in that it records quite a few other names of him too :

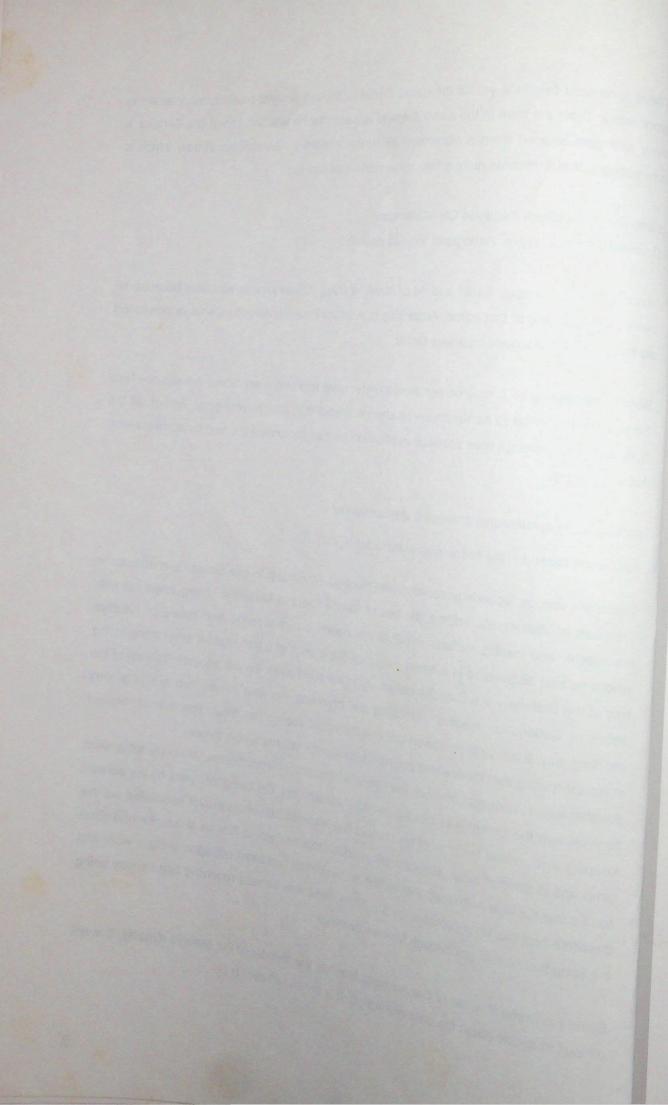
Vatsyāno Mallanāgaḥ Kauṭilyaś Canakātmajaḥ/
Drāmilaḥ Pakṣmilasvāmī Viṣṇugupto 'ṅgulaś ca saḥ//

According to T. Ganapati Sastri and M.B. Krishna Rao, Cāṇakya was so called because he belonged to a place of that name. According to Ananad Prakash Awasthi Cāṇakya was called so because he belonged to Caṇaka Gotra.

Before proceeding on It may be pertinent to refer here to a statement about the author—here he is clearly referred to as Kauṭilya—wherein it is said that after having gone through all the texts and seen through their practical application he has composed the text for administration for use of kings :

sarvaśāstrāṇ aṣnukramya prayogam upalabhya ca/
kauṭilyena narendrārthe śāsanasya vidhiḥ kṛtaḥ// (2.26.10).

There are various legends associated with Kauṭilya. According to one Śakaṭāra, a minister in the court of Mahānanda Padma, the last of Nanda rulers of Magadha having fallen out with his master and having suffered insult at his hands out of revenge had beseated Kauṭilya whom he had discovered in a forest sitting on the branch of a tree that he was cutting in the row of the Brahmins at a Sraddha ceremony in the royal court. To this another Brahmin of the name of Subandhu objected. Upholding his objection the king turned him out in a very insulting way. Kauṭilya then vowed that that he would avenge the insult. This is what resulted in his extirpating the Nandas and putting Candragupta Maurya on the throne.
Another legend connects him with the Greek ambassador Megasthenes. When the latter went to meet him the former was looking through official files. On being informed by his servant keeping vigil outside the gate of his humble hut ~~informed him~~ of his arrival he snuffed out the lamp and lit another lamp. Megasthenes noticed this and asked him as to why he had done so. To this Kauṭilya answered that before his arrival he had been engaged in State work and therefore had the lamp provided by the State. Now that he was receiving him he was using the lamp that he had got through his own earnings.

Being the Prime Minister of Candragupta Maurya, the founder of the Maurya dynasty, it is not difficult to decide about the date of Kauṭilya. It is around 4th cen. B.C.

tIt may be pointed out here tha tthe Arthaśāstra is not the very first work of its kind. A number of works had already preceded it. Kauṭilya himself acknowledges this. Says he: "I have composed this text, the *Arthaśāstra,* after having drawn the gist in general of all the Arthaśāstras composed by earlier Ācāryas for the good and the wellbeing of the earth: *pṛthivyā lābhe pālane ca yāvanty arthaśāstrāṇi purvācāryaiḥ prasthāpitāni prāyaśas tāni saṁhṛtyaikam idam arthaśāstraṁ kṛtam.* He has mentioned by name several of his predecessors : Bhāradvāja, Viśālākṣa, Parāśara, Piśuna, Kauṇapadanta, Vātavyādhi, Bāhudantīputra, Kātyāyana, Ghoṭamukha, Dīrghacārāyaṇa, Piśunaputra, Kiñjalka and so on.

Kauṭilya has offered explanation of the word Arthaśāstra that he adopted as title of his work. According to him artha means the earth, the habitat of the people and śāstra the means for their good and wellbeing : *manuṣyāṇām vṛttir arthah, tadsyāḥ pṛthivyā lābhapālanopāyaḥ śāstram arthaśāstram iti, "the source of livelihood is men's wealth, in other words the earth is inhabited by men. The science which is the means of attainment and protection of that is the science of Polity".*

A study of the ancient Sanskrit literature reveals that the word Arthaśāstra for Polity had two other compeers for it, one, Rājadarśana or Rājaśāstra and the other, Daṇḍanīti. It occurs as the fourth of the four *vidyas*, departments of knowledge, the first three being Ānvīkṣikī, Trayī and, Vārtā: *ānvīkṣikī trayī vārtā daṇḍanītiś ca śāśvatī,* metaphysics, the three Vedas, agriculture and administration of justice which is eternal.

In India man's life is governed by four aims, collectively called Puruṣārthacatuṣṭaya, These are Dharma, Artha, Kāma and Mokṣa. Of these the last, Mokṣa is for life hereafter while the three are for life here itself. The texts dealing with this are called, the Dharmaśāstra, the Arthaśāstra, the Kāmaśāstra and the Mokṣaśāstra respectively. Since the Mokṣaśāstra stands in a category in itself not dealing with the world as such, the other three dealing with the world are grouped together under the title Trivarga.

The *Arthaśāstra* has attracted good attention since the time it was brought to light by Shama Sastri. He had discovered it in 1904 in the course of his search of manuscripts and brought out its edition based on a single manuscript in 1909 with English translation in the Mysore Government Sanskrit Series. The next most important edition of it was by T. Ganapati Sastri which he brought out in three volumes in 1921, 24 and 25 in Trivandrum Sanskrit Series with his Sanskrit commentary Śrīmūla. He was not happy with the translation of Shama Sastri which he found abounding in errors that prompted him to bring out its new edition based on new manuscripts. His diligent search for them yielded good results. He first discovered two palm leaf manuscripts of it in Malayalam characters in the library of Swamiyar Matham at Thirupparpu that were almost free from errors. The search continuing, he found two other manuscripts in the Govt. Oriental Manuscript Library, Madras of which one was almost a correct copy of a manuscript in Malayalam characters belonging to the Raja of Edappalli in the Travancore State. A fifth manuscript of it was also found in the Manuscript Library, Cochin but it was far too much worn out. Apart from the manuscripts of the text the learned

savant also found manuscripts of two commentaries in Sanskrit on the work from the Govt. Oriental Library, Madras. One was the commentary *Pratipadacandrikā* by Bhaṭṭasvāmin that dealt with the portion from the 8th to the last chapter of the second Adhikaraṇa. The other was the *Nayacandrikā* of Mādhavayajvan which covered the portion from the 7th Adhyāya of the 7th Adhikaraṇa up to 4th Adhyāya of the 12th Adhikaraṇa. Scantily noticed by scholars, the critical edition and the Sanskrit commentary of T. Ganapati Sastri are the best source for the proper understanding of the *Arthaśāstra*, with all its technical jargon none too familiar. Among the studies of the work the most noticeable is that of R.P. Kangle in three volumes. Other works of note on the *Arthaśāstra* are the *Arthaśāstra* by J.Jolly and R. Schimdt, *Kauṭilya's Arthaśāstra* by N.P.Unni, *Kauṭilya's Arthaśāstra and Modern World* by Radhavallabh Triparthi, *Politico-Geographical Analysis of the Arthaśāstra* by Rajendra Prasad, *Kauṭilya's Political Theory* by Ritu Kohli, Kauṭilya's Arthaśāstra—A Legal, Critical and Analytical Study by V.K. Gupta, Arthaśāstra (English translation) by M.B. Chande, *Kautilya ke Arthika Vicara* by ...idatt Mishra, *Kautiliya Arthaśāstra kā*

Kautiliyam Arthasastram of Pandeya Ramtej Shastri with the Hindi commentary Ranjana, (Pandit Puatakalaya, Kashi, Samvat 2016)

Hariomsharan Niranjan. In addition to these there is a large number of articles in ... and magazines and references to it in an equally large number of works on Polity, Economics and Sociology. The number of these studies in the from of books, articles and references is so large that preparation of a full-fledged bibliography of it has become a desideratum.

In spite of extensive work having been done on it, there are certain areas in it that need revisiting. And it is precisely for this that the seminars like the present one have their relevance.

The *Arthaśāstra* is a vast work of encyclopedic character, as said earlier, with its fifteen Adhikaraṇas, Divisions, one hundred and fifty Adhyāyas, chapters and six thousand verses, as mentioned by Kauṭilya himself in the introductory portion of his work. In this vast work there will always be scope for clarifications and elucidations which I am sure the scholars assembled here will offer in full.

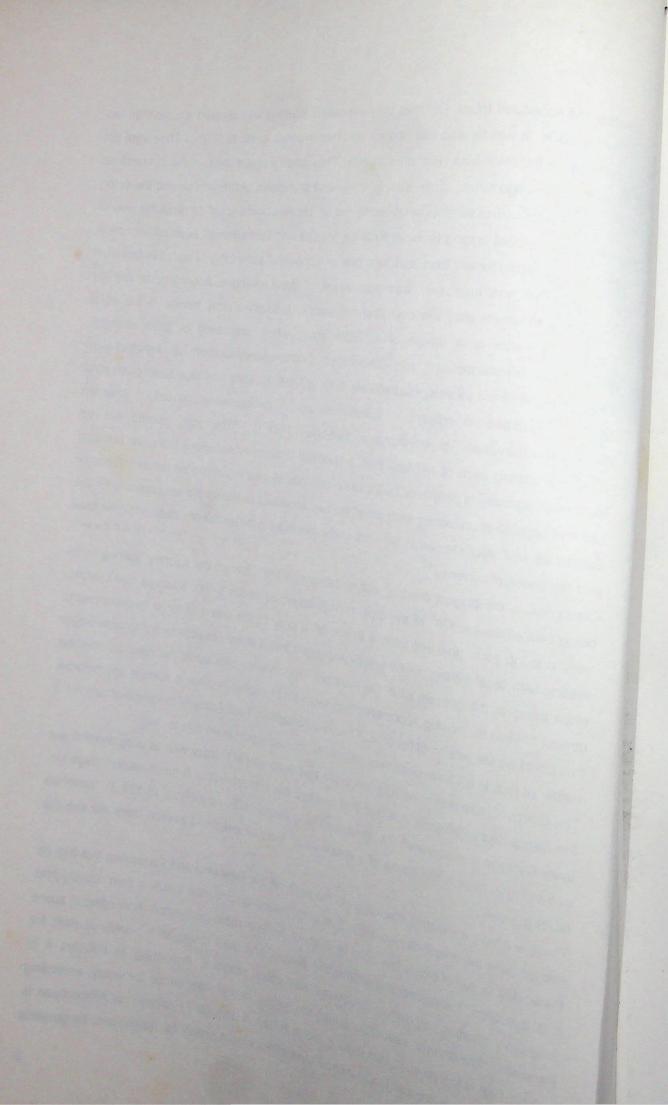
Before I conclude, I would like to emphasize that the work has its utility not only for comprehending the situation as existing In India in the past but also as existing In India at present. It is a matter of great satisfaction that the powers that be in India at present have recognized the utility of the work in this respect. According to a news item appearing in the *Dainik Jagarana* of Kanpur in its issue of August 1, 2002 the Defence Research and Development Organization of India has assigned a big project on the study of the *Arthaśāstra* for increasing the efficiency of India's armed forces to scientists at the University of Pune.

Some of the ideas and principles of the *Arthaśāstra* have withstood the test of time and are applicable for all situations for all times. These need to be fully grasped and applied in the present context. There is so much of talk of the improvement of the condition of the scheduled

castes and scheduled tribes, Dalits as they are called. Kauṭilya had realized it more than two millennia back. It was he who had opened up other avenues of life to Śūdras They were not only to serve the twice-born (Brahmanas) only. They could engage themselves in economic calling, namely, agriculture, cattle-rearing, trade and profession of the artisan and the actor: *śūdrasya dvijātiśuśrūṣā vārtā kārukuśīlavakarma ca*. He was bold enough to rebut the view of his predecessors that among Brahmin, Kṣatriya, Vaiśya and Śūdra troops each earlier one is better for equipping for war than each later one on account of superiority of sprit. His firm view was that what was necessary was possession of great strength. According to him By prostration an enemy may win over Brahmin troops, A Kṣatriya army trained in the art of weapons is better, or a Vaisya or a Śūdra army, when possessed of great strength: *praṇipātena brāhmaṇabalaṁ parj 'bhihārayet, praharaṇavidyāvinītaṁ tu kṣatriyabalaṁ śreyaḥ, bahulasāraṁ vā vaiśyaśudrabalam iti* (9.137-139.2). They had also been given land rights: *śūdrakarṣakaprāyaṁ kulaśatāvasraṁ pañcsaśatakulaparaṁ grāmaṁ krośadvikrośasīmānam anyonyārakṣaṁ niveśayet* (171.1)., "The king should set up villages consisting each of not less than a hundred families or not more than five hundred families of agricultural people of Śūdra caste with boundaries extending as far as a *krośa* or two and capable of protecting each other" He had approved of diplomatic assignments for the Śūdras as well. A full chapter in his work under the title Dāsakalpakaram deals with the laws and the duties of servants.

Corruption is the biggest disease that is eating into the vitals of the country leading to its being ranked as the 126h of the most corrupt countries of the world. Kauṭilya had realized early enough as to how difficult it is to not fall a prey to the greed of lucre in departments dealing with fiscal matters, as he graphically puts it that it is not possible to not to taste sugar while being in the godown of it. He therefore, specially enjoins upon the ruler to exercise utmost caution in making appointments in them and keeping in place a special spy network that could be the version of his time of the Anti-corruption Task Force of the present day. As a matter of fact, in his scheme of things spy network had a pervasive role to play.

The Govt. of India now is laying great score by the spread of literacy with its programmes like the Sarva Śikṣā Abhiyāna. Kauṭilya had realized the importance of it much earlier. Says he: *avidyāvinayaḥ puruṣavyasanahetuḥ. Avinīto hi vyasanadoṣān na paśyati.* (8.129.3), "absence of training in lores is the cause of a man's vices. For, an untrained person does not see the faults in vices".

There is a very interesting discussion in the work on the Svacakra and Paracakra that has its relevance in the preset day situation. Svacakra means disturbance in one's own country and Paracakra in that of other. The point is which of these is more worrisome. According to some it is Svacakra, the disaffection among the people and their taking to a rebellious path for excessive taxation, repressive measures and other reasons. According to Kauṭilya it is Paracakra. The disturbed situation across the frontier is a greater cause for worry, according to him. That is the situation that India is facing today. A disturbed Pakistan or Afghanistan is in no way in the interest of India. Its spill over effect would simply be disastrous. Its greatest

worry is the nuclear arsenal of the neighbouring country falling in undesirable hands. Svacakra can be controlled somehow but Paracakra over which one has no control is of far greater worry.

Kauṭilya was a great political thinker of his time who with his pragmatic approach that may appear ruthless at times to the so-called human rights activists was able to carve out a cohesive State with vast swathes of territory under it out of the fragmented landscape crisscrossed by hundreds of small principalities and fiefdoms. Termed as the Mecheavally of India and often maligned and misunderstood, he gave to the country not only an empire that united it but also a text on statecraft and polity that will have its relevance for all times. The *Arthaśāstra* is a unique manual of administration in all its varied ramifications with a philosophy of its own.

Friends, I am sure during the period you will be here you would unravel this philosophy in all its different contours and will come out with results that will be for the good of the country and the humanity at large.
I wish you well in your endeavours.
With these words I inaugurate the Seminar.
Jai Hind Jai Bharat

The Plurality of Spiritual Paths: Gita and Janaesvari.

Dr. (Mrs.) Shubhada A. Joshi
Prof. & Head
Department of Philosophy

I About Gita and Jnanes'vari.

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The Plurality of Spiritual paths: Gītā and Jñāneśvarī.

About Gītā and Jñāneśvarī

Jñāneśvarī is a commentary on the Sanskrit treatise Bhagavad-Gītā. It is narrated by Krishna to Arjuna. It is in the poetic form. It is a dialogue between Krishna and Arjuna as well as Dhrutrāshtra and Sanjaya (the blind king and father of Kauravas and the narrator who described the event of Mahabharata war to the blind king respectively). Gītā is also considered to be one of the original scriptures of Vedānta philosophy.[1]

In the 12th century A.D. Jñāneśvara, a Bhāgavata Saint from Maharashtra, wrote a commentary on Bhagavad-Gītā, which is known as Jñāneśvarī. It is in the poetic form, written in Marathi and for common masses. It was a great revolutionary step during that period, as only Sanskrit was accepted as the official language for the Spiritual wisdom as well as for the intellectual philosophical discourses. But Sanskrit was no more a language of common masses. It was the 11th and 12th century A.D. which saw the rise of a movement where a shift from Sanskrit to regional languages took place. Jñāneśvara writes about the sweetness of Marathi words as, "The words are made more tasty by dipping them in the 'Brahma

rasa' (The Divine Bliss) and the words are woven in the 'Ovi' meter which is easily understood by All".[1A]

Bhagavad-Gita is having 18 chapters and each chapter contains many verses. Jnanesvara has explained it in Marathi with the help of analogies, metaphors, similes etc; to enable the common man to understand the richness of the philosophical treasures of Gita. It is meant for those who were deprived of Sanskrit learning and ~~who had denied the right~~ of learning the spiritual wisdom of Sanskrit scriptures.[2]

Gītā is all embracing, tolerant, catholic and open in its approach. It does not support any one sect, or any one path. It avoids any exclusive position. It accepts the path of wisdom - Higher knowledge (Jnana marga), the path of desireless action (Karma marga), the path of devotion (Bhakti marga) and the path of yoga viz. the awakening of Kundalīni. It is the same openness to diversity of Gita which is elaborated by Jnanes'vara in a poetic language which is full of aesthetic beauty and spiritual depth.

About the poetic form: -

The poetic form of Gita as well as Jnanesvari has always given rise to newer interpretations. As the best poetic composition both the works are full of symbolic, suggested meaning and are further explained in prose, in various ways. Jnanes'vara himself praises the beauty of Gita (1.71) and compares it with the eternal and fresh beauty of Goddess Paravati.[3] He also says that Gita is the literary form of the Divinity.[4]

Jnanesvara had added one more dimension to the poetic dialogue of Gita. It is the dialogue between Jnanesvara, his spiritual Guru Nivrttinath and the varity of listeners in the audience.[5] He always have praised his guru and said that it is due to the grace of his guru, he is gifted with the aesthetically beautiful poetic ability. It is because his (i.e. Jananesvaras) inner purity and the grace of this guru Nivruttinatha, his natural act of breathing also has turned in to poetic expressions.[6] He further says, " it is because of the grace of my Guru, I will express with the help of words that which is inexpressible, I will make people enjoy the extra sensory experiences through the senses."[7]

He says 'my words will have all the softness as well as they will be full of fragrance. They will be so jucy that even ears will drink it becoming the tongue. Usually 'word' (sabda) is enjoyed by ears, but my words will be enjoyed by all other sensory organs.'

He also says ' I will be serving sweet dish in the form of Moksa, in the plate of Marathi words. This feast is to be enjoyed by the concentration of mind in the inner space. These words are to be heard with a very sensitive and dedicated mind. It is a Spiritual gospel meant for the initiates and not for others. If sensitivity is lost, meaning will also be lost, as it will become a story telling to deaf and a dumb'.[8]

The poetic beauty of Jnanesvari is used as a motivating factor for common people to turn towards the journey of spiritual wisdom. The poetic form is also useful for symbolic expression of spirituality. As both Gita and Jnanesvari are meant for guiding the spiritual way of life, their goal is to bring an inner transformation by bringing a change in the attitude, and poetic form is best suitable for brining the attitudinal change. A prose form is effective for logical argumentation, for information, for analysis but poetry

is suitable for bringing a paradigm shift. The first gives information in life, the second brings formation in life.

The plurality of spiritual paths: -

The goal of the spiritual teachings in India, is attainment of the real nature of the inner, and experiencing the quality life. It is also believed that the inner, the self, the Divine, is only partially expressed as it is beyond expressions. Hence, plurality of partial expression is accepted.[9] The plurality of paths is also accepted on the ground of uniqueness of every individual human person. That every human person differs from other in attitudes, likes and dislikes, capabilities and abilities etc.[10] That is why plurality of spiritual paths is accepted by Unpanisadas, Gita, and by its commentary in Marathi, Jnanesvari.

Jnanesvara also makes a distinction between the abilities of each aspirant. He says that some may proceed with the speed of an ant (pipilika marga) which is slow yet with a regular rhythm, or in the jumping manner like a frog (bheka-marga) or in the creeping manner like a snake (sarpa), or flying with speed like a bird or in one long stretching jump like a monkey.

All these are various paths and methods but ultimately all the paths merge in the unity, as their goal is the same viz. experiencing the inner, the Divinity. The pragmatic, universalist position of Gita and Jnanesvari, also makes its ground for plurality of paths. Like Upanishads its position is free from any singular positive recommendation. It doesn't prescribe, the single path.[11] It gives permission to any path to Divinity. Like Chandogya Upanishad it is Anujna (permission for any interpretation leading to Divinity). Both the composers of Gita and Jnanesvari wanted to present multiplicity of possibilities of quality life and spiritual life. Both were miles away from any blind insistance of 'the path'. When Sankarachrya was asked 'Satyasya laksanami kim?' ('What is the criteria of the Truth?') he replied 'anagraha' ('non insistance').

According to Jnanesvara, accepting the exclusivest position is ignorance (Ajnana). He says that the plural paths even though appear to be separate in the beginning, they merge in the unity hence it would be wrong to accept any one path as correct, right or true and others as incorrect, wrong or false. That is why it displays a variety of possibilities of spiritual

realisation. It includes the life styles of Jnanayoga, Karmayago,Bhaktiyoga, Kundalini yoga etc. which finally form a unity of all the paths.

He says it is very difficult to select any one position as essence of Gita. It is task impossible. It would be possible to cultivate the garden of kalpataru (A mythological tree of wish fulfillment)[12]. He further states that all impossible tasks such as making the whole earth full of gold, creating the mountains of jewel Chitamani, filling up of all seven seas by nectar (amrta) etc. could be done successfully but it is impossible to state the essence of Gita in an exhaustive way.

In Jnanesvari he has explained the path of knowledge – wisdom (Jnana), the path of action (Karma) the path of devotion (Bhakti) and the path of yoga – meditation. (Kundalini).

<u>The path of knowledge</u>: -

The path of knowledge is not outer knowledge in terms of information but it is inner knowledge. It is Virtue in the Socratic way, it is wisdom. It is the intuitive experience of the inner person (purusa, atman), the divinity

within. It is experiencing the unity of the inner and the outer, unity of the atman and Brahman, unity of the 'I' and the cosmos etc. It is the experience beyond the language of plurality, duality, unity etc.[13] It is the removal of ignorance (ajnana) of finitude, ego selfishness, etc. It is transcending the three gunas.[14]

The path of Action: -

The path of action is given equal importance by him. According to Samkhya, Vedanta etc. action is always associated with its good or bad consequences and it compels one to undergo the cycles of births and deaths. Hence 'action' can never be the path of liberation. But according to both Gita and Jnanesvari, action in the form of obligation, duty, dharma, does not have the binding force. By virtue of being a part of prakrti, action is unavoidable.[15] Yet if it is done in an egoless, desirless manner then it has no binding consequences. As there is no escape from ōbligation, what is suggested is the worship of the Divine through ones own duties and obligations (Svadharma).[16] It includes all those virtuous actions which lead to inner purification.[17] The selection of and the practice of virtues is left with the individual by giving some broad guidelines. Path of action

excludes rituals, customs, body torturing vows, etc. He calls it the virtuous path of the ignorant. (Ajnancapunya marga). It becomes one with the path of devotion and knowledge as all deeds and action become free from ego and selfishness, It becomes a unity of the trio of Jnana, Karma and Bhakti.

The path of devotion: -

The path of devotion (Bhakti) is one which is loved by Jnanes'vara himself, even though permission is given to plural paths. According to him, the path of devotion is simpler and can be practiced by human persons of any gender, caste, class, etc. It is the path of total surrender of ego to the Divine. The culmination of this path is also unity, because he has always advised devotion along with Higher Wisdom and Virtue.[18] It is same as parabhakti or svasamvitti.[19] The path of devotion should be free from selfishness and it should see the whole world as incarnation of Divinity and should serve the world with utmost altruistic love. The devotion should be firm, stade, unaltered, unshaken loyal faith.[20]

The path of Yoga: -

Unlike Jnanesvara, original Gita does not refer to Kundalini yoga as a separate path. But while commenting on the 6th chapter of Gita he has revealed the secret of Kundalini yoga, as it was given to him by his Guru Nivrttinatha.

He says that the meditation is to be done by remembering the guru, the inner (antahkarana) should be filled with purity (sattva), the ego should be eliminated.[21] Even though he calls it as the 'supreme-path' (Paantha-raja i.e. king of the paths.) he knows that this path is very difficult and is meant for the selected few. He says 'following this path is like entering into fire every day without the husband'.[22] He has also warned the followers not to get exhausted and tired while practicing the eight fold path of yoga.[23]

He very beautifully paints the picture of a yogi who has reached the final stage as follows, "the yogi is like a golden fragrant flower of 'Champaka' , he is the status of nectur (amrta). No, No! he is a beautiful garden of softness. He is the full Moon of Autom (sarada), which gives

experience of cool breeze and cool fresh water. He is the Divine Light incarnate in the sitting posture".[24]

Plurality merging into unity: -

Both Gita and Jnanesvari believe that the plurality of paths finally culminates into the experience of unity. It is the unity of the paths and the goal, unity of the inner and the outer, unity of the self and the Divine. It is the end of all plurality. As all paths finally merge into one another, and the aspirant becomes one with the Divine, the plurality comes to an end.

He says, "Those who become one with Me, are purified by wisdom, for them the path of return is broken. (i.e. after liberation, there is no rebirth.)".[25]

To this Arjuna asks "those who are united with you and hence are not born again, are they different from you or one with you? If united with you then to say that they will not be reborn is redundant and if they are different then the talk of no rebirth is impossible."

Krishna then replies thus, "If one sees by way of Viveka (i.e.discriminative knowledge or adopting a spiritual view point) then there is a natural unity, but if it is seen superficially, then there is a difference, like the water reservoir and the ripples in it or like the gold and the golden ornaments. Due to the ignorance it appears as different but really speaking it is one."26

Its unique position: -

Jnanes'vara seems to have adopted a honeybee perspective (Madhukara-drsti). Just as a honeybee collects honey from variety of excellent flowers, and yet a harmonious tasty blend of honey comes into existence, similarly the plurality of paths in Jnanesvari become one with the spiritual experience of unity.

He refers to the different prevalent traditions prior to him, but did not accept any of them exclusively. e.g. he accepted the non-duality of Advita, but did not accept the illusory nature of the world, nor did he accept the path of renunciation. He also did nor accept the subordination of the path of action and devotion. He accepted Kundalini yoga of saiva tradition but did

not accept its pancamakara sadhana. He accepted the language of the people, the path of bhakti etc. like Veerasaivas but did not accept their anti-vedic attitude. He selected all favorable and conducive aspects from all sects and traditions to enhance the spiritual progress. He opened the path of spirituality for women and the deprived classed. He created his own path, without claiming his originality. In his own words, one can describe him as ' the one who has spread his soul under the souls of finite beings in bondage, so that their suffering would be less. He created a path full of grace, and he filled in all the directions with his Love, Love for saving the suffering finite souls!

compassion: "O, Bhikkhus, the secure, safe path leading to joy has been opened by me, the treacherous path blocked off. Bhikkhus, whatever may be done out of compassion by a teacher seeking the welfare of his disciples, that has been done by me out of compassion for you. So be compassionate and full of love."

The compassion of Lord Buddha extended just for the well-being of society has justly been termed *Mahākaruṇā*, 'The Great Compassion.' This is not peculiar to the Buddha alone. It characterizes the Supreme Entity in the entire Indian tradition. The Lord is *karuṇāvaruṇālaya*, the ocean of Karuṇā or *karuṇāvatāra*. It is through His *Karuṇā* that he runs the entire show of the universe.

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…ना किसके उचित नहीं।

अनेक मानव मूलक इस प्रकार के हैं कि उनमें बहुत सूक्ष्म अन्तर है। तद्वाचक शब्दों को लगभग पर्यायवाची ही मान लिया जाता है।

डा० मैत्री ने अनेक बार मुझसे यह कि दया, कृपा, करुणा आदि में कोई अन्तर है भी या नहीं; यदि है तो वह क्या है? आप हिन्दी के विद्यार्थी हैं, आपको ही यह अन्तर स्पष्ट करना होगा। प्रत्येक का भाव क्या है। जब भी वे मुझसे यह प्रश्न करते थे मैं चुप सा रह जाता था। मैं प्राचीन साहित्य से इनकी परिभाषा ढूंढना चाहता था ताकि उसमें प्रामाणिकता आ जाए। (अपने मन से या अपनी बुद्धि के अनुसार परिभाषा प्रस्तुत करने को मैं अप्रामाणिक कल्प मानता था।) मेरे स्वल्प अध्ययन ने मुझे दया आदि की परिभाषाओं का साक्षात् करा ही दिया। वायुपुराण में दया को इस प्रकार परिभाषित किया गया है —

आत्मवत् सर्वभूतेषु यो हिताय हिताय च।
समा प्रवर्तते दृष्टिः कृत्स्ना ह्येषा दया स्मृता॥

समस्त प्राणियों के प्रति चाहे वे हितकर हों या अहितकर अपने समान समझ कर सम दृष्टि अपनाना दया कहलाती है। लगभग यही भाव भविष्य पुराण में भी है, जहां कहा गया है —

अपरे बन्धुवर्गे वा मित्रे द्वेष्टरि वा सदा।
आत्मवद् वर्तनं यत्स्यात्सा दया परिकीर्तिता॥

पराया हो या बान्धव, मित्र हो या शत्रु इन सभी के साथ अपने जैसा व्यवहार करना दया है।

अध्यात्म कल्पद्रुम में करुणा का लक्षण इस प्रकार किया गया है —

दीनेष्वार्तेषु भीतेषु याचमानेषु जीवितम्।
प्रतीकारपरा बुद्धिः कारुण्यमभिधीयते॥

दीन, दुःखी, भय-भीत, जिन्दगी की भीख मांगते हुए व्यक्ति की सहायता करने का विचार कारुण्य अथवा करुणा कहा जाता है।

कृपा के विषय में मार्कण्डेय पुराण का कथन है कि समर्थ का असमर्थों के साथ सहानुभूतिपूर्ण व्यवहार कृपा कहलाता है —

समर्थस्यासमर्थेषु दयापूर्वं प्रवर्तनम्।
सहानुभूत्या सहितं कृपैषा परिकीर्तिता॥

यदि कोई बड़ा अपने से किसी छोटे पद को सम्मानित करता है तो वह अनुग्रह कहा जाता है। प्राचीन संस्कृत ग्रन्थों में इसी अर्थ में इसका प्रयोग देखने में आता है। जब श्रवण के पिता दशरथ को शाप देते हैं कि उनकी भी मृत्यु पुत्र-शोक से हो तो वह कहता है —

शापोऽप्यदृष्टतनयाननपद्मशोभे
सानुग्रहो भगवता मयि पातितोऽयम्।
— रघुवंश

मैंने तो पुत्र का मुख देखा ही नहीं। आपने शाप देकर भी मुझ पर अनुग्रह ही किया है। अर्थात् एक प्रकार से आप का शाप भी मेरे लिये वरदान ही है।

भाई धर्मपाल जी ने अनेक बार इन शब्दों के अर्थ के विषय में मुझसे पूछा था और समुचित प्राचीन प्रामाणिक ग्रन्थों के परिचय में। अभाव में मेरे चुप रह जाने के कारण, मेरी संस्कृतज्ञता पर ही उन्होंने प्रश्नचिह्न लगा दिया था। आज मैं उनके प्रश्न का समाधान कर पा रहा हूं, इसका मुझे सन्तोष है।

~~मेरी~~ उपर्युक्त अनेक प्रकार की समस्याएं एक कोषकार के सामने आती हैं। उनसे जुड़ते हुए जीवनमूल्यपरक शब्दों की व्याख्या उसे करनी होती है।

भारतीय संस्कृति का मूल धर्म है। इस अकेले एक शब्द में सभी जीवनमूल्य समाहित हैं। धारणाद्धर्म इत्याहुर्धर्मो धारयते प्रजाः। धर्म वह है जो धारण करता है, जिस पर समाज टिका है। मनु ने उसके दस लक्षण बतलाये—

धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः।
धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम्॥

मनु ने स्वयं ने अपने इन्हीं दस लक्षणों को ~~इन दस लक्षणों को~~ पांच में संक्षिप्त किया कर दिया—

अहिंसा सत्यमस्तेयं शौचमिन्द्रियनिग्रहः।
एतं सामासिकं धर्मं चातुर्वर्ण्येऽब्रवीन्मनुः॥

इनमें चार तो पहिले के ही ले लिये और पांचवां, अहिंसा नया जोड़ दिया।

हितोपदेश ने इन लक्षणों की संख्या घटा कर आठ कर दी—

इज्याध्ययनदानानि तपः सत्यं धृतिः क्षमा।
अलोभ इति मार्गोऽयं धर्मस्याष्टविधः स्मृतः॥

श्रीमद्भागवत पुराण ने एक और कम कर संख्या सात तक पहुंचा दी—

अहिंसा सत्यमस्तेयमकामक्रोधलोभता।
भूतप्रियहितेहा च धर्मोऽयं सार्ववर्णिकः॥

जिसे उन्होंने बाद में चार तक सीमित कर दिया—

वेदः स्मृतिः सदाचारः स्वस्य च प्रियमात्मनः।
एतच्चतुर्विधं प्राहुः साक्षाद्धर्मस्य लक्षणम्॥

महाभारत केवल एक में ही उन्हें समेट कर देता है—

श्रूयतां धर्मसर्वस्वं श्रुत्वा चैवावधार्यताम्।
आत्मनः प्रतिकूलानि परेषां न समाचरेत्॥

धर्म का सार क्या है यह सुनिये और उसे सुनकर बुद्धि में उसे जमा लीजिये। जो चीज अपने लिये प्रतिकूल वह दूसरों के साथ मत कीजिये। सारे नैतिक मूल्य इसी में आ जाते। यही आचार या सदाचार है जिसे धर्म का मूल कहा जाता है— आचारप्रभवो धर्मः

Mithilesh Chaturvedi
134 Tarun End, Pitam Pura,
Delhi - 110034
Ph. : 27025612, 9312319550

S S Sohoni
9811224166

Mrs. Veena Upadhyaya
Dr. R.K. Upadhyaya
C-II/45, Satya Marg
Chanakya Puri, New Delhi-21
Phone : 26113343 (R), 24363247 (O) (Veena)

Dr. Devakanya Arya
5, Sakshara Apartments,
A-3, Paschim Vihar, New Delhi
Ph. 2527972 Mobile : 9811194829

Dr. Virendra Sharma
Ph. 22622293

Prof. **Purushattam Goyal**
A-18 Mayfair Garden
August Kranti Marg, New Delhi-16
Ph. 26865674 • Mobile 98-107-29909

Dr. N. S. Shukla,
C-68, Sarita Vihar,
New Delhi-110044
Ph. 26947578

Dr. Mrs. Kailash Prakash
48, Vaishali, Pitampura, Delhi-110034
Ph. 27316666, 27316611

Shri Bhushan Lal Bhan
G I-851, Sarojini Nagar, New Delhi-110023
Ph. 24675034 • Mobile : 9810659294

Dr. Satyavrat Tripathi
Deputy Curator (Manuscripts),
National Museum, Janpath,
New Delhi-110001.
Ph. 2301 3352 (O)

C-407, MS. Apartments,
K.G. Marg, New Delhi-110001.
Ph. 23073643

Prof. Sudhamahi Regunathan
Member Secretary,
Foundation for Unity of Religions
and Enlightened Citizenship,
Nehru House, 2nd Floor,
Bahadur Shah Zafar Marg, New Delhi-110 002
Ph. 51509070 • E-mail info@furec.org

Dr. Harshdev Madhav
A-12, Hira Moti Tenements,
Near Siddhi Complex, Chandkhera-382 424
(Disstt. Gandhinagar) Gujarat
Ph. (079) 23290320

Acharya Ramesh Chaturvedi
Indradhanush Apartments,
Flats 2 and 4, House No. 15-A/9,
Kishangarh, Vasantkunj,
New Delhi-110070 • Ph. 5568012

Acharya Sharad Chandra Kushal
(with family)
Manav Vikas Niketan, C-3/59,
Ashok Vihar Phase II, Delhi-110092
Ph. 25086418, 55636187 • Mobile : (O)
9818274760

Shri Narendra Aul
30-C, Sector 33, Noida (U.P.)

Ashok Vohra

Shri Arun Malhotra
HU-85, First Floor,
Vishakha Enclave, Delhi-110088
Ph. 273 44482 • Mobile : 9212011160

Dr. Kausalya Gupta
20, Amrapali, Patparganj, Delhi-110092
Ph. 22516308 • Mobile : 9810416308

Dr. Neeraj Lalwani
Radiologist, P.G. Store Urology Institute,
East of Kailash, New Delhi
Mobile : 9818078729

Prof. N. D. Shastri
G-39, Ground Floor, Kirti Nagar,
New Delhi • Ph. 25923389

Prof. B. N. Kalla
House No. 1362, Sector 16,
Faridabad • Ph. (95129) 2260 887

Prof. D. P. Maini
2-6, South City I, Gurgaon-122001
Ph. (0124) 5087933 • Mobile : 9891820010

पाश्चात्य वैयाकरणों की वैदिक व्याकरण को देन

डा० सत्यव्रत

संस्कृत की परम्परा के अनुसार यद्यपि व्याकरण को वेदांग माना गया है तो भी यह कोई कम आश्चर्य की बात नहीं कि वैदिक व्याकरण अपने स्वतन्त्र रूप में पश्चिम में ही विकसित हो सका। अष्टाध्यायी में भी कतिपय सूत्र वैदिक प्रयोगों का अन्वाख्यान करते हैं एवं च वैदिकस्वर का प्रतिपादन करते हैं पर उनकी सत्ता वहां अपवादरूप में ही है। आचार्य पाणिनि ने कहीं कहीं लौकिक प्रयोगों से वैदिक प्रयोगों की भिन्नता का निदर्शन करने के लिये ही उनका निर्माण किया है। वे समूची अष्टाध्यायी में व्याप्त हैं। आचार्य भट्टोजि-दीक्षित ने उन्हें संगृहीत कर अपने ग्रन्थ के अन्त में स्वरवैदिकी प्रक्रिया के रूप में रख दिया है

यहां यह प्रश्न हो सकता है कि जब अपने यहां स्वरवैदिकी प्रक्रिया थी ही तो पाश्चात्य विद्वानों की वैदिक व्याकरण को देन ही क्या हो सकती है। इसका एक उत्तर तो वह है जो ऊपर दिया जा चुका है। पाश्चात्य विद्वानों ने वेद को एक अपने में पूर्ण स्वतन्त्र व्याकरण प्रदान किया। दूसरा, उन्होंने नवीन दृष्टि से वेद का अवलोकन कर उसके व्याकरण में वैज्ञानिकता का पुट भर दिया। ग्रीक, लैटिन, गाथिक, इत्यादि भाषाओं में गहन अनुप्रवेश होने के कारण एवंच आधुनिक भाषा विज्ञान से सुपरिचित होने के कारण उन्होंने नवीनतम परिप्रेक्ष्य में वैदिक व्याकरण का निर्माण किया। प्राचीन भारतीय व्याकरणिक मार्गों को अपनाते हुए भी इसमें अनेक अंशों में मौलिक चिन्तन है, नवीन उद्भावनाएं हैं। ये मौलिक चिन्तन और नवीन उद्भावनाएं ही पाश्चात्य वैयाकरणों की वैदिक व्याकरण को देन हैं।

ध्वनिविचार

पाश्चात्य वैयाकरणों ने स्वरों को प्राय: मूल भारोपीय ध्वनियों के रूप में स्वीकार किया है। व्यंजनों में भी बहुत से उनके मतानुसार मूल भारोपीय व्यंजनों का ही प्रतिनिधित्व करते हैं। पर कुछ व्यंजनों में भेद स्पष्ट है।

(१) भारोपीय भाषा में वैदिक काव्य ध्वनियों का रूप पद्य काव्य था ।

(२) तालव्य ध्वनियों के दो वर्ग हैं -- पुरातन और नवीन मूल तालव्य ध्वनियां छ् श् और अंशों में ज् और ह् थीं । इनमें छ् का उद्गम एक मूल संयुक्त भारोपीय ध्वनि से हुआ है -- स् + एक महाप्राण तालव्य स्पर्श । यथा छिद् - स्खिद् । परन्तु छ् इस अर्वाचीन प्रत्यय में यह स् + अल्पप्राण तालव्य स्पर्श है । यथा गच्छसि बस्को । श् मूलत: एक ऐसी भारोपीय ध्वनि थी जिसका उच्चारण विभाषा भेदवशात् एक संघर्षी अथवा स्पर्श के रूप में किया जाता था । यथा शतम् - लै० केन्तुम्, ग्रीक हेकतोन् । ज् श् के एकमध्यरूप (- भारतीय ईरानी , घोषित अधिकतर तालवित श्, फांसी ज्) का प्रतिनिधित्व करता है । इसकी पहिचान पदान्त में अथवा स्पर्शों से पूर्व मूर्धन्य रूप में प्रकट होने से हो जाती है -- यज् धातु से अयाट्, यष्ट, इष्ट । ह एक पुरानी तालव्य महाप्राण ध्वनि, थी । इसका पता इसके पदान्त में आने पर अथवा त् से पूर्व मूर्धन्य रूप में परिणत होने से होती है । यथा -- वह धातु से अवाट् ।

नवीन तालव्य च् है और कुछ अंशों में ज् और ह् भी । इनका उद्भव कण्ठयों (पश्च कण्ठयों) से हुआ है । अनेक धातुओं में और तज्जन्य शब्दों में कण्ठय ध्वनियों के स्थान पर इनका प्रादुर्भाव इसी तथ्य को प्रमाणित करता है । यथा शोचति, अन्य रूप शोक, शुक आदि एवमेव युजे अन्य रूप योग, युग, युक्त आदि एवंच द्रुह्, अन्य रूप द्रोह ।

(३) मूर्धन्य ध्वनियां विशेषत: भारत की देन हैं । ये तद्भव हैं । भारतीय-ईरानी युग में ये सर्वथा अज्ञात थीं । सम्भवत: इनका उद्भव द्रविड़ प्रभाव के कारण हुआ । ऋग्वेद तक इनका प्रयोग विरल है । वहां ये केवल पद के मध्य अथवा अन्त में ही पाई जाती हैं कभी भी आदि में नहीं । इनका उद्भव नियमत: ष् के बाद आने वाली दन्त्य ध्वनियों से हुआ है । ष् स्वयं में भी मूल ध्वनि नहीं थी । मूलत: तो यह तालव्य अथवा दन्त्योष्ठ ध्वनि थी ।

(४) ह् मूल में एक मूल कण्ठय के उत्तर भाग अथवा महाप्राण तालव्य ध्वनि थी ।

(५) पद के मध्य में आने पर घोष ऊष्म, दन्त्य द (घोषित तालवित श्), (अधिकतर घोषित तालवित श्) (अधिकतर घोषित महाप्राण तालवित श्) का घोष दन्त्य द्, ध् और न् से पूर्व लोप हो गया है । पर वे अपनी पूर्वोपस्थिति के चिह्न अवश्य छोड़ गये

हैं सिवाय दो आकार वान् धातुओं, आस् और शास् के । (घोषित तालवित)
से पूर्व अ आने पर अ के स्थान पर र हो गया । उदाहरण के रूप में रधि-(अ
धि), देहि (द धि) । अ, आ से अन्य स्वरों के पूर्व आने पर उत्तरवर्ती दन्त्य को मूर्धन्य
हो गया और दीर्घ अच् ह्रस्व हो गया । यथा -- अस्तोढम् (- अस्तो ध्वम्) ।
एवमेव उत्तरवर्ती द् और ध् को मूर्धन्य बनाने के बाद अधिकतर घोषित तालव्य श् लुप्त
लुप्त हो गया । उदाहरण के रूप में -- त धि के स्थान पर (तढ् धि के माध्यम से)
ताढि गृह रूप । इन दोनों से प्रचुर लोप हुआ अधिकतर घोषित महाप्राण तालव्य का
जोकि उत्तरवर्ती त् को मूर्धन्य और महाप्राण बना कर और ह्रस्व अच् को दीर्घ कर स्वयं हट
गया । यथा -- गु त के स्थान पर (गुह् त के माध्यम से) बना रूप गूढ ।

सुबन्त रूप

पाश्चात्य विद्वानों ने प्रातिपादिकों को परिवर्त्य और अपरिवर्त्य इन दो रूपों में प्रविभक्त किया है । अपरिवर्त्य प्रातिपदिकों में मुख्यतया अविकृत अथवा धातुरूप प्रातिपदिकों का समावेश है । परिवर्त्य प्रातिपदिकों में धातुज प्रातिपदिकों का समावेश है । पाणिनीय पद्धति से जो रूप धातु से क्विप्, क्विन् इत्यादि प्रत्ययों के लगने से बनते हैं उन्हें ही पाश्चात्य वैयाकरणों ने धातुरूप ( ) कहा है क्योंकि उनमें प्रत्यय के सर्वापहारी लोप हो जाने पर केवल धातु ही शेष रह जाती है जैसे कृत्, हुत्, भिद्, विद् इत्यादि । परिवर्त्य प्रातिपदिकों में प्रत्यय विद्यमान रहता है और धातु में ही परिवर्तन हो जाता है । इसीलिये ही पाश्चात्य वैयाकरणों ने उन्हें परिवर्त्य प्रातिपदिक की संज्ञा दी है । परिवर्त्य और अपरिवर्त्य दोनों ही अन्वर्थ विशेषण हैं ।

सुबन्त रूपों में प्रातिपदिकों के इस प्रविभाजन में ही पाश्चात्यों की विलक्षणता है । रूपावली इत्यादि में उन्होंने भारतीय पद्धति का ही सर्वतोभावेन समाश्रयण किया है ।

तिङन्त रूप

तिङन्त रूपों में पाश्चात्य वैयाकरणों की सबसे बड़ी देन काल (*Tense*) के साथ सा

प्रकार (Mood) की उद्‌भावना में है । उनके मत में पाणिनीय पद्धति के पांच लकार काल का बोधन कराते हैं और पांच प्रकार का कालावबोधक लकार हैं -- लट्, लिट्, लोट्, लृट् (लङ् और लुङ्) प्रकारावबोध के लकार हैं -- लोट्, विधि, लिङ्, आशीर्लिङ्, लेट्, लृङ्, दो प्रकार ऐसे हैं जिनका पाणिनीय पद्धति में कोई उल्लेख नहीं है । वे हैं निर्देशक (Indicative Imperative) और लुङ्मूलक लोट् ( ) । पाश्चात्य वैयाकरणों के शब्दों में तीन हैं --

और छ:

पाश्चात्य के में लट् का समावेश है, में लुङ्, लङ् और लिट् का और में लोट् और लृट् का । यहां और का भेद स्पष्ट रूप से करना आवश्यक है । वह है जिससे क्रिया के काल का अवबोध होता है । क्रिया हो रही है, हो चुकी है, या होगी यह से पता चलता है । से क्रिया के प्रकार का अवबोध होता है अर्थात् इससे यह जाना जा सकता है कि क्रिया किस प्रकार की है । (शब्द शब्द से बना है) ।

में काल का अवबोध नहीं होता । यदि क्रिया प्रकार के साथ साथ काल का अवबोध भी कराना हो तो के साथ का प्रयोग भी आवश्यक होगा । इसीलिये पाश्चात्य वैयाकरणों ने वैदिक प्रयोगों के करते समय

इत्यादि काल बोधक एवं प्रकार बोधक शब्दों का सह-प्रयोग किया है ।

यद्यपि लट्‌लकार के रूप में संस्कृतज्ञों का सुपरिचित ही है तो भी पाश्चात्य वैयाकरणों ने इसका जो विस्तृत विशद वर्णन ~~उपस्थित~~ उपस्थापित किया है वह संस्कृत व्याकरण ग्रन्थों में उपलब्ध नहीं होता । लिङ् के साथ तुलना करने पर लेट् का अर्थ सम्यक् तथा स्पष्ट हो सकता है । लेट् का मूलभूत अर्थ है संकल्प जबकि (विधि) लिङ् का अर्थ है इच्छा या सम्भावना । ऋग्वेद में कतिपय धातुओं के साथ उत्तमपुरुष में सदैव या लगभग सदैव लेट् का ही प्रयोग पाया जाता है जबकि कतिपय अन्य धातुओं के साथ (विधि)

लिङ् का। कारण इसमें यह है कि प्रथम कोटि के क्रिया रूपों में क्रिया को निष्पत्ति वक्ता के अपने अधीन होती है जबकि द्वितीय कोटि के रूपों में वह किसी अन्य के अधीन होती है इसलिये अवश्यम्भाविनी न होकर मात्र सम्भाव्य होती है। लेट्लकार में हन्, कृ, सु और ब्रू इन धातुओं का प्रयोग पाया जाता है। इसके भिन्न भिन्न पुरुषों -- प्रथम, मध्यम और उत्तम पुरुषों-- में अर्थभेद पाया जाता है। उत्तम पुरुष वक्ता के दृढ़ संकल्प को अभिव्यक्त करता है : स्वस्त ये वायुमुपब्रवाम है आत्म (कल्याणार्थ हमारा वायु का आवाहन करने का संकल्प है। उत्तम पुरुष के द्विवचन और बहुवचन किसी अन्य को क्रिया में भाग लेने के लिये प्रोत्साहन को भी अभिव्यक्त करते हैं, उस स्थिति में इनसे पूर्व प्राय: लोट् का प्रयोग रहता है : दक्षिण तो भवा मे अधा वृत्राणि जंघनाव भूरि, मेरी दाईं ओर हो जाओ तब हम बहुत से शत्रुओं को मारेंगे।

मध्यम पुरुष प्रेरणा को अभिव्यक्त करता है। यथा -- हनो वृत्र जया अप:, वृत्र को मारो और जल को जीत लो (अपने अधिकार में कर लो)। अनेक बार इसके पूर्व लोट् म० पु० का रूप भी रहता है : अग्ने शृणुहि देवेभ्यो ब्रवसि, सुनो हे अग्नि, देवताओं से कहना। सम्भावना को दशा लेडर्थ बिल्कुल लृट् का सा हो जाता है : अक्षान्त मे हृदयाथ च नूनम्, आपने मुझे प्रसन्न किया है और आप मुझे प्रसन्न करेंगे।

प्रथम नियमत: देवताओं को प्रोत्साहित करने में प्रयुक्त किया जाता है। यह आवश्यक नहीं है कि कर्ता सदा देवताओं का नाम हो हो। यथा -- इम नो शृणवद्धवम् हमारे इस आवाहन को सुनेगा। यदा कदा लेट् वाला वाक्य पूर्व वाक्य से भी सम्बद्ध रहता है। यथा -- अग्निमी स उ श्रवत् मैं अग्नि को स्तुति करता हूं, वह (इसे) सुनेगा। यहां लेट् उस स्थिति में अर्थ को दृष्टि से प्राय: लृट् के निकट पहुंच जाता है। नूनम् अनु इन पदों के प्रयोग से काल के अन्य क्रिया पद के काल से भिन्न होता है : उदुष्य देव: सविता ... अस्यात् नूनं देवेभ्यो विहिधाति रत्नम्, सवितृदेव अभी अभी उदय हुए हैं वह अब देवताओं को समृद्धि वितरण करेंगे। कभी कभी यह काल भेद नहीं भी पाया जाता आ धा ता गच्छानुत्तरा युगानि यत्र जामय: कृणवन्नजामि बाद में ऐसे युग भी आयेंगे जहां सम्बन्धी लोग ऐसे काम करने लगेंगे जो इन सम्बन्धियों के लिये उचित नहीं हैं।

वाक्य में लेट् दो प्रकार से प्रयुक्त होता है । मुख्यवाक्यों में प्रश्नवाचक सर्वनामों या क्रियाविशेषणों कथा, कदा और कुविद् के उपपद पर इसका प्रयोग देखा जाता है । यथा-- किमू नुव: कृणवाम, कहिये हम आपके लिये क्या करें, कथा महेरुद्रियाय ब्रवाम हम रुद्र के महान् गण से कैसे बात करें ? कदा न: शुश्रवद् गिर:, हमारी प्रार्थनाओं को वह कब सुनेगा कुविद् उपपद होने पर क्रियापद लगभग सदैव उदात्त होता है (उस स्थिति में उसके साथ अवान्तर वाक्य के क्रियापद के अनुसार व्यवहार किया जाता है । यथा -- अश्विनासु ऋषे स्तुहि कुवित्ते श्रवतो हवम्, हे ऋषि अश्वियों को अच्छी प्रकार स्तुति करो, क्या वे तुम्हारी आहूति को सुन लेंगे ?

निषेधार्थक वाक्यों में लेट् का प्रयोग न के उपपद रहने पर पाया जाता है । यथा -- न ता नशन्ति न दभाति तस्कर: वे नष्ट नहीं होते, कोई चोर उन्हें हानि नहीं पहुंचायेगा (पहुंचा सकेगा) ।

अवान्तर वाक्यों में लेट् का प्रयोग निषेधवाचक अथवा सम्बन्धवाचक (सर्वनाम अथवा क्रियाविशेषण) शब्दों के उपपद रहने पर पाया जाता है । निषेध वाचक नेद् के उपपद रहने पर इसका अर्थ फलत: या परिणामस्वरूप होता है और इसके पूर्ववर्ती वाक्य में निर्देशक या लोट् का प्रयोग रहता है । यथा -- होत्रादहं वरुण बिभ्यद् आयम् नेदेव मा युनजन्नत्र देवा: हे वरुण, होतृत्व से डर कर मैं चला गया, ताकि ऐसा न हो कि देवता मुझे उस काम पर नियुक्त कर दें; व्युछा दुहितर्दिवोमा चिरं तनुथा अप: नेत्वा स्तेनं यथा रिपुं तपाति सूरो अर्चिषा हे आकाशपुत्रि, चमको, अपने काम में देर मत करो, ऐसा न हो कि सूर्य तुम्हें एक शत्रु तस्कर की तरह अपनी किरण से झुलस दे । सम्बन्ध सूचक अवान्तर वाक्य में इसमें सम्भावनार्थ विद्यमान रहता है जोकि मुख्य वाक्य के अर्थ को प्रभावित करता है । उस स्थिति में मुख्य वाक्य में प्राय: लोट् का प्रयोग पाया जाता है पर कभी-कभी लेट्, लुङ् मूलक लोट् और निर्देश का भी । उदाहरण हैं -- योन: पृतन्यादप तं तमिद्धतम् जो हमसे युद्ध करेगा तुम दोनों उसे मार देना, दस्तुभ्यं दाशान्न तमंहो अश्नवेत् जो तुम्हारी पूजा करेगा उसे कोई कष्ट नहीं होगा । इस ताकि इस अर्थ में सम्बन्धवाचक अवान्तर वाक्य मुख्य वाक्य के बाद प्रयुक्त होता है और इसमें प्राय: लोट् का प्रयोग रहता है पर कभी कभी -- लुङ्मूलक लोट्

विधिलिङ् या निर्देशक भी पाया जाता है । यथा -- सं पूषन् विदुषा नय यो अञ्जसानुशासति य एवेदमिति ब्रवत् हे पूषन् विद्वान् (पथप्रदर्शक) से हमारा सम्पर्क करा दो जो हमें तत्काल निर्देश देगा और हम कहेंगे -- यह यहां है, अस्मभ्यं तद्राध आ गात् शं यत् स्तोतृभ्य आपये भवाति वह धन हमारे लिये आ जाय, जोकि तुम्हारे श्रोताओं और सम्बन्धियों के लिये वरदान होगा ।

सम्बन्ध घोतक संयोजक शब्दों यद्, यत्र, यथा, यदा, यदि, याद के प्रयोग में भी -- लेट् का प्रयोग देखा जाता है । यन्द को अर्थ (१) जब होने पर अवान्तर वाक्य मुख्य वाक्य से पूर्व प्रयुक्त होता है । मुख्य वाक्य में तब प्राय: लोट् का प्रयोग रहता है पर कभी कभी लुङ्मूलक लोट्, लेट्, या विधिलिङ् भी पाया जाता है । (२) ताकि इस अर्थ में अवान्तर वाक्य में मुख्य वाक्य के बाद आता है जिसमें कि लोट्, लेट् या निर्देशक का प्रयोग रहता है । दोनों ही अर्थों में क्रमश: उदाहरण हैं -- (१) उषो यदद्य भानुना वि द्वारा वृणवो दिव: प्र नो यच्छता दवृकम् हे उषा जब आज तुम अपनी किरण से द्युलोक के द्वार को अपावृत करो तो शरण लेने के लिये हमें सुरक्षित स्थान प्रदान करना । (२) स आवह देव तातिं यविष्ठ शर्धो यदद्य दिव्यं यजासि इसलिये हे कनिष्ठ, देवताओं को यहां ले आओ ताकि तुम आज अर्चना कर सको ।

अपने वास्तविक संयोजक के रूप में यत्र को उपपद रहने पर लेट् का प्रयोग उपलब्ध नहीं होता । हां ब्राह्मणग्रन्थों में यह अवश्य पाया जाता है । वहां इसका अर्थ होता है `कर चुकेगा' यथा -- यत्र होता छन्दस: पारं गच्छात् तत् प्रतिप्रस्थाता प्रातरनुवाकमुपाकुरुतात् जब होता छन्द की परिसमाप्ति तक पहुंच चुके तो प्रतिप्रस्थाता प्रातरनुवाक को प्रारम्भ कर दे ।

यथा का अर्थ जब (१) चूंकि का होता है तो मुख्य वाक्य में लोट् या लेट् पाया जाता है पर जब (२) इस का अर्थ ताकि का होता है तो मुख्य वाक्य में सामान्यत: लोट् पर कभी कभी लुङ्मूलक लोट्, विधि लिङ् या आयन्त रूपों का प्रयोग रहता है । दोनों ही अर्थों के क्रमश: उदाहरण हैं -- यथा होतर्मनुषो देवताता यज्ञासि एवा नोअद्य: यक्षि देवान् हे होता चूंकि तुम मनुष्य के द्वारा की जा रही देवताओं में पूजा करा सकते हो इसलिये तुम हमारे लिये देवताओं की पूजा करना, (२) गृहान् गच्छ गृहपत्नी यथा स: , घर जाओ ताकि तुम गृहपत्नी बनो ।

जब इस अर्थ के यदा के भेद के उपपद रहने पर अर्थ हो जाता है कर चुकेगा । उस स्थिति में मुख्य वाक्य में या लोट् रहता है या लेट् । यथा -- श्रितं यदा करसि जातवेदो अर्थ मैं नं परिदत्तात् पितृभ्य: हेजातवेद:, जब तुम उसे कर चुके होगे तो तुम उसे पितरों को दे देना ।

अवान्तर वाक्य में यदि को प्रयोग होने पर मुख्य वाक्य में लोट्, लेट् (विरले हो) विधि लिङ् या निर्देशक (जिसका कभी कभी अध्याहार भी करना पड़ता है) का प्रयोग पाया जाता है । यथा -- यदि स्तोमं मम श्रवदस्माकमिन्द्रमिन्दवो मन्दन्तु यदि वह मेरी स्तुति को सुने तो ये बूंदे इन को प्रसन्न करें ।

जब तक इस अर्थ के याद के उपपद रहने पर लेट् का प्रयोग वेद में दो बार उपलब्ध होता है । (१) अनानुकृत्यमपुनश्चकार यात्सूर्यमासा मिथ उच्चरात: इस ने हमेशा के लिये वह किया है जिसका अनुकरण नहीं किया जा सकता जब तक सूर्य और चन्द्रमा एक दूसरे के बाद उदय होते रहेंगे । (२) वसिष्ठं ह वरुणो .. ऋषिं चकार ... यान्नु द्यावस्ततनन्यादुषास: वरुण ने जब तक दिन रहेंगे, और उषाएं रहेंगी (तब तक के लिये) ऋषि बना दिया है ।

(क्रमश:)

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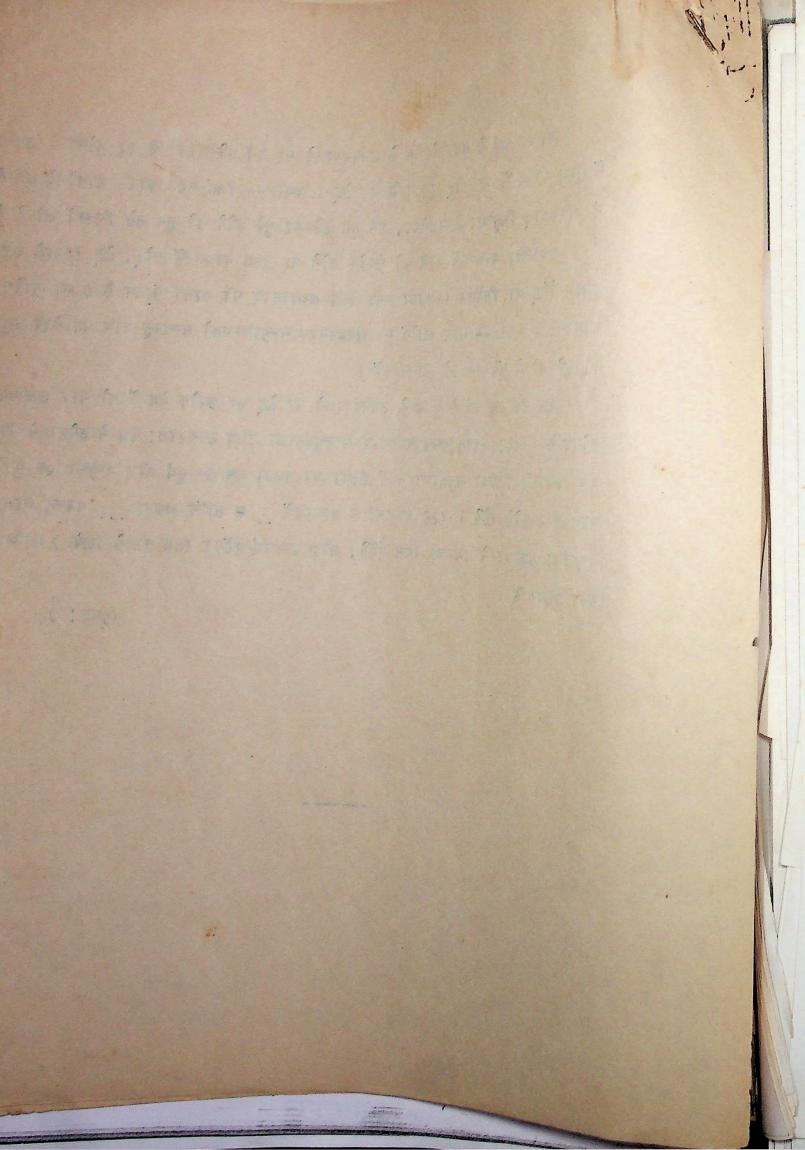

that Hanumān's hammer used to tighten the grip of the arrow would cause fire in Lopburi.

From what has been stated above, it should be clear that the Rāma story exercises a powerful influence on Thai psyche which has woven a number of tales round it. So pervasive is its impact that names have been given to villages, rivers and hills which can be explained on the basis of the incidents that popular imagination has invented, providing a proof, if ever the same were needed, of their having completely owned it and made it an integral part of their folklore.

Before the discussion on the Rāma stay in Thai folklore is brought to a close, it would be pertinent to draw attention to some of the proverbs in Thai which carry unmistakably an impact of it. Thus the proverb 'to fly further from Laṅkā' means to overdo a thing. This obviously has reference to the *Rāmakien* episode where Hanumān in his leap had overflown Laṅkā passing beyond it in his anxiety to know the whereabouts of Sītā. Similarly the expression 'to measure the hoof-print' means to show disrespect to parents and is derived from the Thorapee episode where he measures the hoof-print of his father to feel that his growth and strength are good enough to enable him to kill his father. Likewise the expression 'Ongkhot rolls his tail' used for a boaster now, refers to the incident when Ongkhot rolled his tail to be equal in height to Rāvaṇa. The term 'Totsakan' is used to deride one who does not have good manners. The expression 'as beautiful as Śīta', is the highest compliment that a girl can expect for her beauty. The charm of the curved eyebrows is expressed through the words 'the brows are drawn like the bow of Rāma'. There is a popular belief in Thailand that one who is able to read the complete story of the *Rāmakien* in seven days and seven nights can cause rainfall for three days and three nights.

6

Sanskrit Content and Studies in Thailand

One of the most ancient languages of the world, Sanskrit has exercized considerable influence on Thai. This is remarkable in view of the fact that Thai is structurally entirely different from Sanskrit. It is coupled with Chinese in view of the two vital characteristics that it shares with it, the monosyllabism and the tone-variation. How then Thai could come to acquire such an enormous corpus of Sanskrit words is, therefore, one of the biggest riddles of linguistic history.

The Sanskritic content covers every discipline of life. The Sanskrit based vocabulary of Thai can broadly be divided in three categories: One, where Sanskrit words are preserved in their original Sanskrit pronunciation and meaning (making allowance for elision of final *a* in *a*-ending words, dentalization of palatals and cerebral *ś* and *ṣ*, the *o*-type of pronunciation of *a*, a general feature of Thai) like *velā* for time, *nalikā* for clock or watch, *vivāha* for marriage, *māṁsavirata* for vegetarian, *kavi* for poet, *sama* for always or equal to, *surā* for liquor, *rūp*(a) for picture or photograph, *pramān*(a) for approximately, *parimān*(a) for quantity, *pratidinam* for calendar, *mān*(a) for curtain, *upamā* for simile, *bhās(ṣ)ā* for language (*bhāsā* Thai), *mo(a)ntrī* for minister and so on; two, where words keeping up their original Sanskrit form in pronuciation undergo change in meaning, major or minór, like *prārthanā* for desire, *karuṇā* for please, *sukhā* for toilet and so on; and three, -and this comprises the largest number of words which undergo change in pronuciation. Further, there are

combination words which can be divided in two categories: one, where two Sanskritic words are combined in a given sense like *mit-sahāy*, *mitra-sahāya*, for friend, *vivāhamonkhon* and *monkhon–somrot*, *vivāhama-ngala* and *maṅgala-samarasa*, for marriage, *wongsakun*, *vaṁśakula* for family tree, *hetkān*, *hetukāraṇa* for event, *kiyattiyot*, *kīrtiyaśa*(s) for fame, *pasusāt*, *paśusattva*, a domestic animal, *yākpisāt*, *yakṣapiśāca* for demon; occasionally even a Pali word is combined with a Sanskrit word: *suksabāy* where *suk*, *sukha*, is of Sanskrit and *sabāy*, *sapāya* is that of Pali; two, where one component is of Sanskrit and the other of Thai : *Krungthev* where *thev* (*deva*) of Sanskrit and *krung* of Thai are joined, *namtān* for sugar where *tān*, *tāla* of Sanskrit meaning palm and *nam* of Thai meaning water or juice or extract are conjoined to give the sense of sugar, reminiscent of the time when sugar was made in Thailand from the palm juice, *khwāmsuk* where *suk*, *sukha* of Sanskrit has *khwām* of Thai in the sense of "ness" prepositioned to it, *chitchāi* meaning mind has *chit*, *citta* of Sanskrit and *chāi* of Thai combined, *pholomāi* where *pholo*, *phala*, fruit of Sanskrit is combined with *māi* meaning root of Thai, the whole word even with the addition of the word meaning just fruit, *rāchwāng* where *rācha*, *rāja*(n) meaning king of Sanskrit is combined with *wāng* meaning palace of Thai, the whole word meaning the royal palace, *rāngrūp*(a) and *rāngkāy*(a) where *rūp*(a) and *kāy*(a) of Sanskrit meaning body are combined with *rāng* of Thai meaning 'form', the whole word meaning 'of bodily form' or just body and so on.

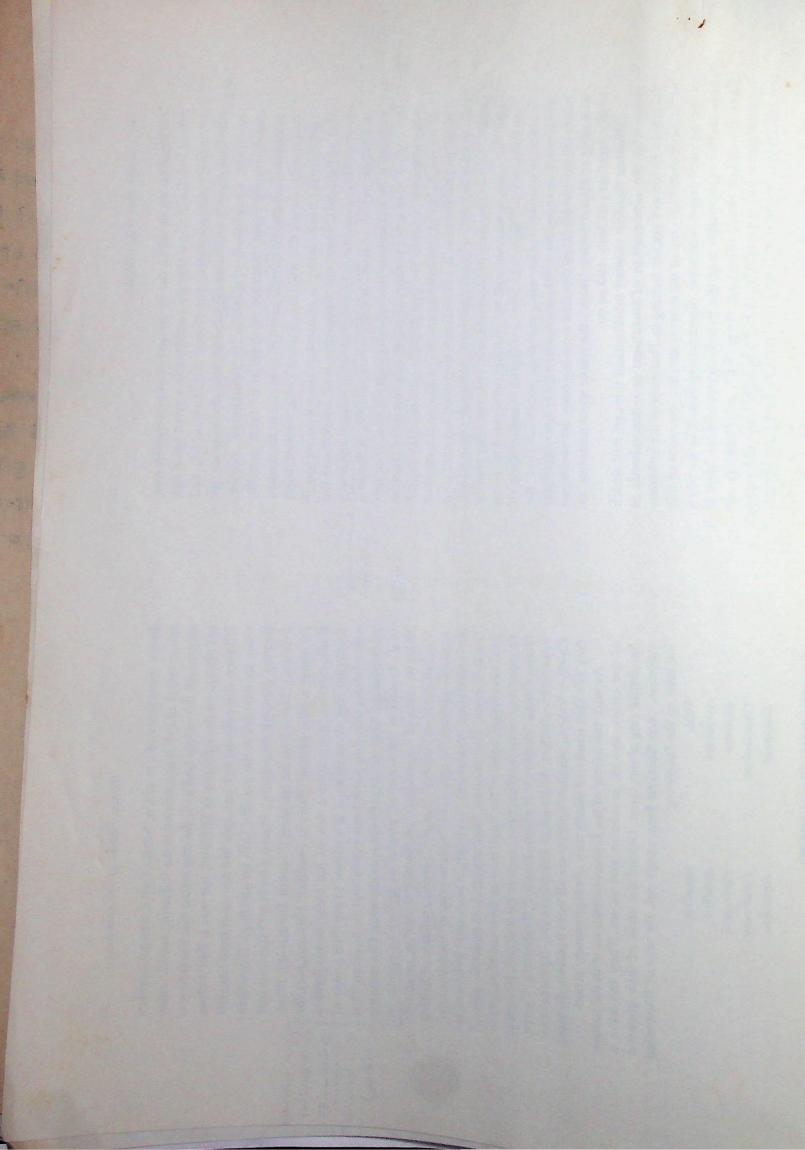
Whether Sanskrit entered intoThailand through Pali which came with the introduction of Buddhism or independently is debatable. Evidences are not lacking in Thai even of the influence of Sanskrit over Pali. One of the most interesting instances of this is the Sanskrit word *pracakṣa*, direct perception. The Sanskrit form of this is *pratyakṣa* and the Pali form *paccakkha*. Now if Thai *pracakṣa* were derived from Pali *paccakkha*, its Sanskritization in Thai would have to be accepted, for the forms *pra* and *cakṣa* would not go well with Pali genius. So would not

do the appearance of *r* in *akhra*, Sanskrit *agra*, *marga*, Sanskrit *mārga* which in Pali is assimilated to the following sound : *agga*, *magga*. All this would lead us to the conclusion that Sanskrit was not always on the sidelines in Thailand, nor was it Pali's close follower. Not only the new coinages like *sawad-dī* from Sanskrit *svasti* for *namaste* or the like (the term for greeting), *Thanākhān* for bank (Sanskrit *Dhanāgāra*), *Praisaṇī* for Post Office (Sanskrit *Praiṣaṇī*), *Thora-lekh* for telegram (Sanskrit *Dūralekha*), Prapā for water works, *Sathānī-Vitthayu* (Sanskrit *Vidyutsthāna*) for Radio-Station, even quite a few of the older words have a Sanskritic ring about them. It is a tribute to the Thai power of assimilation, that they have been naturalized in it, given Thai pronunciation, Thai spelling and occasionally even Thai meaning (e.g., *karuṇā* in the sense of 'please' or *kṛpayā* as against its Sanskrit sense of 'compassion', *prāthanā* 'desire' as against its Sanskrit sense of 'request', 'prayer', *saṁjñā* pronounced in Thai as *saññā* 'promise' as against its Sanskrit sense of 'consciousness' or 'appellation' and so on). They might have once belonged to Sanskrit stock, they are now Thai words, an inseparable part of Thai vocabulary. Most of the Thais may be least conscious of the fact that the names that they have, such as Pridi (Prīti), Hongskul (Haṁsakula), Visudh (Viśuddha), Praphod (Prabodha), Vinaya, Prasit (Prasiddha), Mahanond (Mahānanda), Syāmānanda, Chirāyu, Valayā, Manjarī, Kalyaṇī are all from Sanskrit. To them they are Thai names of which they are legitimately proud.

As with the names of the human beings, so with the names of the cities, towns, provinces and so on. They too have a Sanskritic ring about them. Behind the crust of their phonetic variation, their Sanskrit form peeps out. By way of illustration we take up the following :

Thai	Sanskrit
Ayutthayā	*Ayodhyā*
Buriram	*Purīramyā*
Chanthaburī	*Candrapurī*
Chayanāt	*Jayanāda*

Mr. Chairman Prof. Biswanath Banerjee,

Prof. Manabendu Banerjee, Prof. Dilip Kumar Ghosh and fellow scholars,

I am extremely grateful to the Asiatic Society for inviting me to participate in International Seminar on "The Mrcchakatika – Reassessment in 21st Century". One of the premier educational institutions, The Asiatic Society commands amongst a prestige which few institutions do. Its long and glorious tradition which has been the [illegible] guiding force. An invitation from this institution I value the most.

Kolkata is a city of scholars and literary figures. When I accepted the invitation my real motivation was to meet some of them, and get enriched by their learning and erudition. It is in this humble spirit that I approach this Seminar.

SANSKRIT LANGUAGE AND LITERATURE IN THAILAND

By

Prof.Satya Vrat Shastri
Vice-Chancellor,
Shri Jagannath Sanskrit University,
Puri(Orissa).

One of the most ancient language of the world Sanskrit has exercized considerable influence on Thai. According to Dr.William J. Gedney, "words of Indic origin are about as common in spoken Thai as are words of Greek and Latin in spoken English.' This is remarkable in view of the fact that Thai is structurally entirely different from Sanskrit. It is coupled with Chinese in view of the two vital characteristics that it shares with it, the monosyllabism and the tone-variation. How then Thai could come to acquire such an enormous corpus of Sanskrit w words is, therefore, one of the biggest riddles of linguistic history. Whether Sanskrit entered into this land through Pali which came with the introduction of Buddhism or independently is debatable. Evidences are not lacking in Thai even of the influence of Sanskrit over Pali. One of the most interesting instances of this is the Thai world *pracaska*, direct perception. The Sanskrit form of this is pratyaksa and the Pali form paccakkha. Now, if Thai pracaksa were derived from Pali paccakkha, its Sanskritization in Thai would have to be accepted, for the forms pra and caksa would not go well with Paligenius. So would not do the appearance of r in akhra, Sanskrit agra, marga, Sanskrit marga which in Pali is assimilated to the following sound: agga, magga. All this would leas us to the conclusion that Sanskrit was not always on the sidelines in Thailand, nor was it Pali's close follower. It is not only the new coinages like sawad di from Sanskrit savasti for namaste or the like (the term for greeting). Thanakhan for bank(Sanskrit Dhanagara),Praisani for Post Office(Sanskrit Praisani), Thoralekh for telegram(Sanskrit Duralekha),Prapa for water works,Sathani-Vitthayu(Sanskrit Vidyutsthana) for Radio-Station, even quite a few of the older words have a Sanskritic ring about them. It is a tribute to the Thai power of assimilation that they have been naturalized in it, given Thai pronunciation,Thai spelling and occasionally even Thai meaning(e.g., karuna in the sense of 'please' or Krpaya as against its Sanskrit sense of 'compassion',prarthana 'desire' as against its Sanskrit sense of 'request', 'prayer', samjna pronounced in Thai as sanna 'promise' as against its Sanskrit sense of 'consciousness' or 'appellation' and so on). They might have once belonged to Sanskrit stock, they are now Thai words, an inseparable part of Thai vocabulary. Most of the Thais may be least conscious of the fact that the names that they have, such as Pridi(Priti),Hongskul(Hamsakula),Visudh(Visuddha), Praphod(Prabodha),Vinaya,Prasit(Prasiddha),Mahanond(Mahananda), Syamananda,Chirayu,Valaya,Manjari,Kalyani are all from Sanskrit. To them they are Thai names of which they are legitimately proud.

As with the names of the human beings, so with the names of the cities,towns,provinces and so on. They too have a Sanskritic ring about them. Behind the crust of their phonetic variation, their Sanskrit Sanskrit form peeps out.

For a province the Thai word is Prathet, Sanskrit pradesa. One of the provinces of Thailand bordering Cambodia and very much in news these days is Aranyaprathet or Aranyapradesa.

The origin of the name Cakri, the present ruling dynasty of Thailand, is quite interesting, nay revealing, as it shows the profound impact of Sanskrit on it. Cakri is derived from cakra pronounced in Thai as cak.

The subjects in the kingdom are known as pracha chon, Sanskrit prajajana. The different parts of the country are called phak, Sanskrit bhaga. A province is known as canvat, of which vat, vata is Sanskrit. The word for contryside is chonnabod, Sanskrit janapada. The field or farm is kaset, Sanskrit Ksetra, the seed sown is phued, Sanskrit bija. Agriculture is kasetkam, Sanskrit ksetrakarma. As per the practice in Thailand the king himself ceremonially ploughs a small piece of land. This formally opens the sowing operation. The people follow it up in their fields. The ceremony is called phiti charot pra nangkhan, Sanskrit vidhi carana(?) pra(?) langala Nangkhan is langala. Vidhi-langala, the ceremony of handling the plough. Civil service is called rajakan, Sanskrit rajakarya and a civil servant kha.... rajakan, kha....rajakarya. The word for municipal administration is thesaban, Sanskrit desapata and the one in charge of it is called thesamantri, Sanskrit desamantri; in big cities phu va rajakan phu va rajakara. A minister in the Central Cabinet is called ratha-mantri, Sanskrit rastramantri. The Prime Minister is nayok rath mantri, Sanskrit nayaka rastramantri, the foreign minister rathamantri tan prathet, Sanskrit tang pradesa rastramantri, minister of the Interior mahat-Thai, Sanskrit maha Thai, the Director of education siksadhikan, Sanskrit Siksadhikara, the Director of Broadcasting adhibodi krom pracha, samphan, Sanskrit adhipati karma praja sambandha. The Parliament is ratha-sabha, Sanskrit rastrasabha and the Cabinet khana ratha mantri, Sanskrit ganarastramantri. The Secretariat is called lekhadhikan khanarathamantri. Sanskrit lekhadhikaraganarastramantri.

The word for road in Thai is thanon, Sanskrit sthana, for a footpath, padavithi, Sanskrit the same, for station sathani Sanskrit sthana(Bus Stand: sathani rod(Skt.ratha) may; Railway Station: sathani rod(Skt.ratha) fay). A hall is sala, Sanskrit sala, a door is thavan, Sanskrit dvara, an arch toron, Sanskrit torana, a palace prasad, Sanskrit prasada, a pavillion, vedi, Sanskrit the same.

The word for enemy in Thai is satru which is pure Sanskrit except for the dentalization, not uncommon in India itself of the Sanskrit palatal. The word for friend is mit, Sanskrit mitra or sahay, Sanskrit sahaya(there is slight semantic variation here, in Sanskrit the word means a companion) or mit sahay, Sanskrit mitra sahaya. Battle or war in Thai is called samon, which is Sanskrit samara. So is samonbum battlefield, from Sanskrit samarabhumi. The word for weapon in Thai is avut which is from Sanskrit ayudha.

The names of a number of trees, plants and flowers in Thai are Sanskritic. Thus Bikun in Thai is Sanskrit Bakula, Paduma Sanskrit Padma, Kokonadu Sanskrit Kokanada Komud, Sanskrit Kumuda, Phutsa Sanskrit Badara, Mali Sanskrit Malati or Mallika, chomphu, Sanskrit

Jambu, Tala Sanskrit the same and so on. For fruit Thai has phon(tamai) of which phon is Sanskrit phala itself. The fruit of an action is also called phala or karmaphala in Sanskrit. So is it in Thai, phon la kam, phala-karma or karma-phala. The word for tree in Thai is tonmai. Ton is Sanskrit taru.

The names of the months in Thai have also Sanskrit origin. But unlike Sanskrit they are based on the names of the signs of the Zodiac or Rasis. Quite scientific the Thais follow a definite system in the naming of the months: the names of the months with 31 days end in the word akhom, Sanskrit agama, those with 30 days in dyon Sanskrit ayana and the one(obviously February) with less than 30 days ends in phan, Sanskrit bandha. The Thai names for the months, thus, are:

Thai	Sanskrit	English
Mesayon	Mesayana	April
Phrsaphakhom	Vrsabhagama	May
Mithunayon	Mithunayana	June
Karakadakhom	Karkatagana	July
Simhakhom	Simhagama	August
Kanyayon	Kanyayana	September
Tulakhom	Tulagama	October
Phrscikayon	Vrscikayana	November
Dhanvakhom	Dhanvagama	December
Makarakhom	Makaragama	January
Kumphaphan	Kumbhabandha	February
Minakhom	Minagama	March

Besides these general names, some of the months may have in Thai some special names based on some special events, e.g., Visakhabucha Sanskrit Visakhapuja, for the month Lord Buddha was born, got englightenment and attained Parinirvana. Similarly the month the Buddhis monks start the rainy-season-prayers is called A-sa-la-ha in Thai, Asalhapuja in Pali and Asadhapuja in Sanskrit.

For season the Thais have rdu, a derivative of Sanskrit rtu, for time vela, for watch nadi, both of them the same as in Sanskrit. No word in Thai is found for any particular season. It is only in the name of the dish, Krayasat, however, that the name of the season sarad, autumn, peeps out. sat-sarad.

The name of the days too have Sanskritic origin. As against the Sanskrit practice of adding the word vara or vasara signifying day after the names of some planets, Thai has the word van(= day) preceding them:

Thai	Sanskrit	English
Van-adit	adityavara	Sunday
Van-can	candravara	Monday
Van-ankhan	angaravara	Tuesday
Van-phut	budhavara	Wednesday
Van-phrhatsabody	brhaspativara	Thursday
Van-suk	sukravara	Friday
Van-sao	sanivara	Saturday.

It is noteworthy that Thai has rather less known word ankhan(Sanskrit angara) for Mars or Mangala, generally found in treatises on Astronomy or Astrology or here and there in older literature.

While talking of the names of the days, etc., it is interesting to note that the Thai word for calender is Pratisinam, a typical Sanskrit word.

The names of quarters in ~~Xxxxx~~ Thai are all from Sanskrit. The intermediate space in the quarters in Sanskrit is identified with certain deities like Rudra, Agni, etc., and is named after them. So is it in Thai. Below is being reproduced a chart giving the names of the quarters and their intermediary points in Thai together with Sanskrit originals and English equivalents to help form a clear idea of the influence that Sanskrit has exercised:

	Udorn Uttara North	
Phayap Vayavya North West		Isan Isana North East
Pracim Pascima West		Bunafa Purva ~~Xxxxx~~ East
Hawradi Nairrti South West		Akhane Agneya South East
	Thaksin Daksina South	

The institution of higher learning in Thailand have Sanskrit names. The Colleges are called Vidyalayas and the Universities Mahavidyalayas, the words being pronounced as Vitthayalaya and Mahavitthayalaya, respectively. For school, however, a typical Thai word, Rong Rien is used. But when it comes to denoting a Primary or Secondary School the words Prathom, Sanskrit Prathama, and Matthayom, Sanskrit Madhyama are preposed to it. Similarly, the words Anupan, Sanskrit Anupala and Achip, Sanskrit Ajiva, are post-positioned to it to denote the Montessory School and the Vocational school, respectively.

The words for some of the University officials are Sanskritic in origin. The Dean is called Khanabody, Sanskrit Ganapati and the Rector(Vice-Chancellor) Adhikanbody, Sanskrit Adhikarapati. The Ministry of Education is called Kasuang Siksadhikan of which Siksadhikan is Sanskritic being drived from Sanskrit Siksadhikara.

The terms for the various University degrees in Thailand are also typically Sanskritic. For the Bachelor's degree the term is Bandit, obviously from Sanskrit Pandita and for the Master's degree Mahabandit, Sanskrit Mahapandita. If the idea of B.A.(Bachelor or Arts) is to be denoted it will have to be done by Aksorsat Bandit, Sanskrit Aksarasastra Pandita, M.A. similarly is called in Thai Aksorsat Mahabandit, Sanskrit Aksarasastra Mahapandita. For ph.D. the Thai word is Dussadi Bandit or Tusti Pandita. For research Thai has easily the most appropriate word vicai, Sanskrit vicaya, gathering or collecting. At least three Universities in Thailand have Sanskrit names: the Universities of Thammasat, Sanskrit Dharmasastra, Silpakorn, Sanskrit Silpakara and Kasersat, Sanskrit Ksetrasastra.

The Ramayana and the Mahabharata, particularly the Ramayana, are quite well known in Thailand. There are mural paintings from it in the Grand Palace and other places. A Thai version of the Ramayana called in Thai the Ramakien (Sanskrit Ramakirti) was prepared as early as in 1797 A.D. by King Ram I, the founder of the present Chakri dynasty. The Royal House has contributed much to the translation of Sanskrit works. King Rama VI translated episodes from the Mahabharata, the Nalopakhyana and the Savitryupakhyana into Thai. He also translated the Abhijnanasaku-ntala of Kalidasa and the Priyadarsika of Sri Harsa. Prince Bidiyalongkorn translated some of the stories from the Vetalapancavimsati. Among the translations by scholars other than those from the Royal House may be mentioned the translation of the Bhagavadgita, the Natyasastra, up to the 27th Adhyaya, the Brhatsamhita of Varahamihira and the episode of the killing of Kamsa, the Kamsavadhopakhyana, from the Bhagavatapurana, by Prof. Saeng, the translation of the Kavyalankara of Vagbhata by Sri P.S. Sastri, an Indian immigrant to Thailand, selections from the Upanisads, by Mr. Rungruing Bunyorasa, the translation of the Dvatrimsatputtalikasimhasana by Mr. Kila Bardhanabadya, the translation of the dramsa Svapnavasavadatta and the Ratnavali by Mrs. Dussadie Malakun and selections from works like the Paddhati of Sarngadhara, Bhartrhari's Satakatraya, the Subhasitasamhraha of D.D. Kosambi, the Subhasitaratnakosa of Vidyakara, the Subhasitavali of Vallabhadeva, and the Amarusataka by Mr. Sthiraphong Varna Pok. Of the present day Sanskritists of Thailand Mr. Karuna Kusalasaya has translated the Buddhacarita (Cantos I and II). He is at the moment busy translating the Mahabharata. Prof. Chamlong Sarapadnuke has translated selections from the Rgveda under the title Veda-Samhita, Parts I and II and the Bhagavadgita. Prof. Likhitaneon has translated jointly with Prof. Rungruang selections from the Upanisads. Her Royal Highness Mahachakri Sirindhorn, the Princes of Thailand, together with Mr. Prapod Assavavirulhakarn has translated in Thai the Thaidesavilasam, a poem in Sanskrit by the writer of these lines.

The present essay may not be complete without reference to the present day Thai scholars of Sanskrit. Their smallness in number is more than made up by the devotion and the total dedication that they bring to bear on the study of the language and its literature. Headed by Prof.Visudh Busyakul they are busy contributing their mite in analysing and laying bare the charming wealth of Sanskrit literature. Professor Busyakul's work pertains to a number of topics. He has brought out a collection of his writing under the title: Visudh's Nibondh, writings of Visudh. His colleague in his Department, the Department of Eastern Languages, Chulalongkorn University, Dr.Pranee Laparich has devoted years to the study of Ksemendra, particularly his Kalavilasa. Prof.Seksri Yamnadda in the Deptt. of Thai of the same University has published some three articles on Sanskrit subjects like the Sun in Vedic Literature, Women in Sanskrit Literature and Asvins. Miss Suorangsu Indraruna of the Srinakharinwirot University who had earlier produced a valuable thesis, as stated in the preceding pages, on Passive and Causative Verbal System in Epic Sanskrit is at the moment working on the project of a comparative study of the Thai and Sanskrit words. Prof.Chamlong Sarapadnuke of the Silpakorn University is a prolific writer having a large number of publications, a majority of them small monographs, to his credit. They are: Practical Sanskrit Grammar, Part I Published, Parts II and III coming, Samskrtaracanavidhi, (Syamaka and Arhatvargas only) Samskrta Jataka, Part II, Introduction to Rgveda, Manual of Vedic Grammar, Samasa, Taddhita, Samjnavidhana, Sandhi and Avyaya.

Dr.Chirapat Prapandvidya of the same University has worked for his Ph.D. degree on a Cultural Study of the Dharmaranyapurana. Prof.Choosakdi Dipayagasorn of the National Library, Bangkok, has worked on the Inscriptions of Thailand. He has edited and published quite a few of them in journals. Prof.Prayoon Santankuro of the Mahamakuta Buddhist University, Bangkok has published a work on Sandhi.

Two of Thai scholars, Miss Supraphan Na Bang Chang, and Mrs.Manipin are working currently for their Doctorate degrees in Sanskrit in the Universities of Kandy, Ceylon, and London, England.

Thai scholars have done valuable work in the field of Sanskrit lexicography too. There are at least three dictionaries by them, two trilingual and one quadrulingual:

(1) Sanskrit-Thai-English Abhidhana by Captain Luang Bowornbannarak.

(2) Sanskrit-Pali-English Dictionary by Krom Pra Chantaburi Narunat.

(3) Pali-Sanskrit-Thai-English Dictionary by Chalad Bunloy Prayut Prayutto,

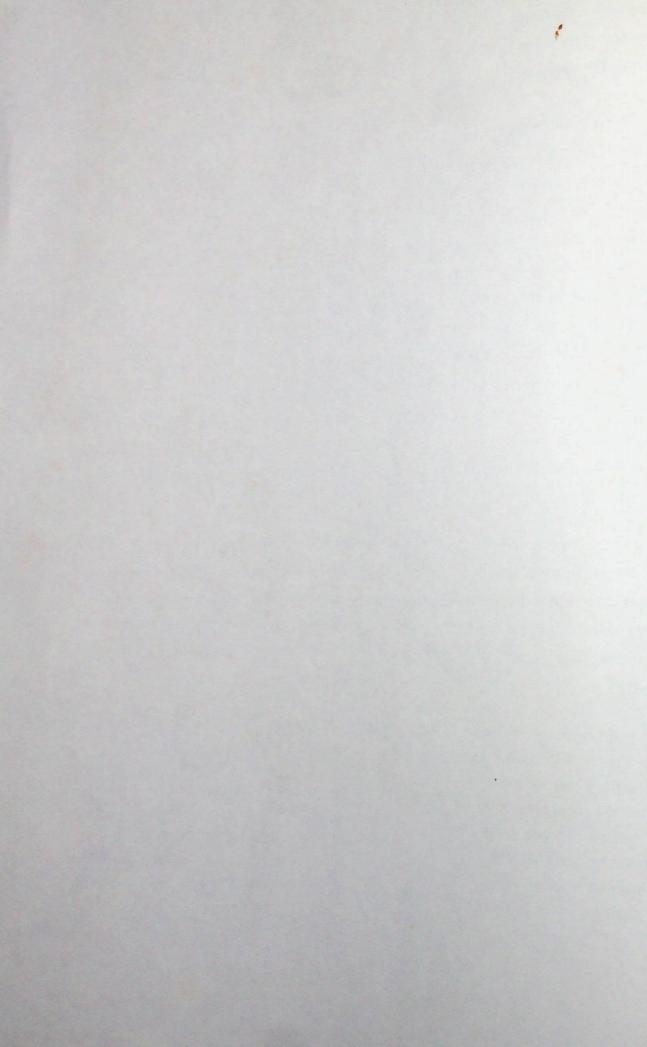
Most of the work that the Thais have carried out in the field of Sanskrit is through the medium of Thai. But that in no way minimizes its importance. Scholars in different countries have worked on Sanskrit literature through their respective media and their contribution has merited them recognition, medium in no way coming in their way. The survey in the preceding pages is sufficient to give an idea of the work put in by the Thais in the field of Sanskrit. These

forming a small, yet determined, group are carrying on their work with singleminded devotion studying and interpreting the ancient Indian wisdom and carrying forward the tradition so ably laid by their predecessors.

इसके बाद भी बहुत सी सामग्री मेरे हाथ लगी। दिल्ली में श्री सुरेन्द्रनाथ पण्डित नाम के मेरे एक मित्र हैं जो काश्मीर से हैं पर वहां से विस्थापित होने के बाद आजकल दिल्ली में रह रहे हैं। उनके पूज्य पिताश्री पण्डित नित्यानन्द शास्त्री संस्कृत के विद्वान् थे। उनका अपने समय के अनेक विदेशी विद्वानों से सम्पर्क था। जब वे अपने देश में जाते थे तो उन्हें पत्र लिखते थे। उनमें से औरेल श्ताइन, फोगल आदि विद्वानों ने उन्हें अपने हस्तलेख में देवनागरी लिपि में संस्कृत में पत्र लिखे। वे श्री सुरेन्द्रनाथ पण्डित के पास हैं। जब मैंने विदेशी संस्कृत विद्वानों की संस्कृत रचनाओं के संग्रह में अपनी रुचि के विषय में उन्हें बताया तो उन्होंने सहर्ष उनकी प्रतिलिपियां बनवा कर मुझे भेज दीं।

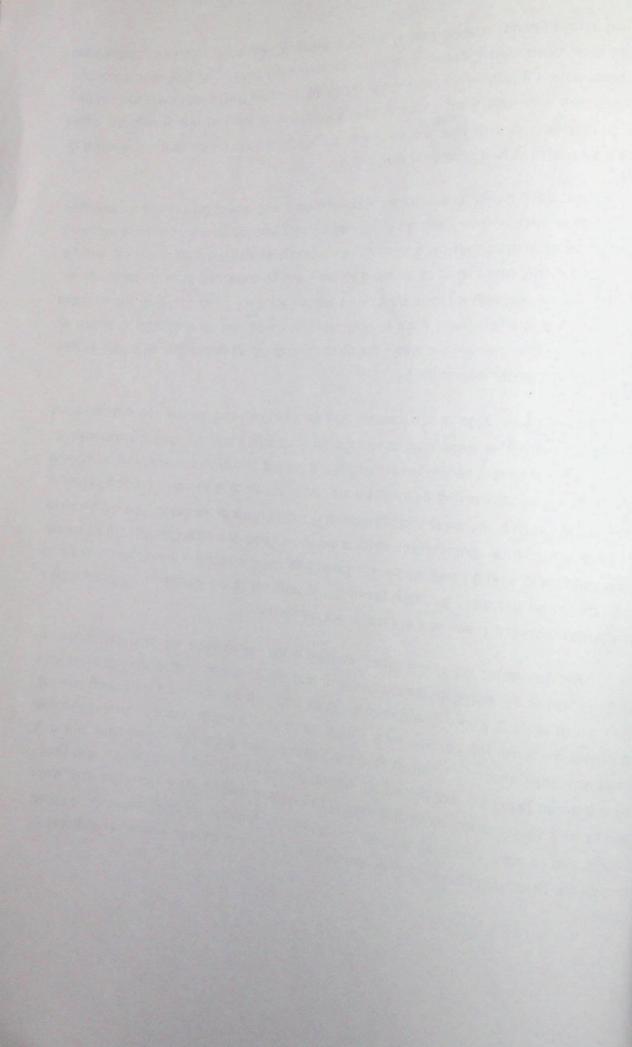
हाल में स्पेन में मेरा जाना हुआ। जहां मिकेल पेराल्ता नाम के संस्कृत के एक अनन्य अनुरागी से मेरा सम्पर्क हुआ। बातचीत के प्रसंग में उन्होंने बताया कि भारतीय सांस्कृतिक सम्बन्ध परिषद् ने जर्मनी के हाईडलबर्ग विश्वविद्यालय के प्राच्य विद्या संस्थान के सहयोग से एक सम्भाषण प्रतियोगिता का आयोजन किया था जिसमें उन्होंने भाग लिया था। नियमानुसार भाषण का विषय तीन महीने पूर्व प्रतियोगियों को सूचित करना होता है। जो विषय उन्हें सूचित किया गया वह था आधुकि समाज में सम्भाषण संस्कृत की उपयोगिता। उन्होंने भाषण दिया। उन्हीं की तरह अन्य प्रतियोगियों ने भी अपने-अपने भाषण की प्रस्तुति की। इस प्रतियोगिता में उन्होंने प्रथम स्थान प्राप्त किया जिसके उपलक्ष्य में परिषद् की ओर से उन्हें सम्मान पत्र भेंट किया गया और पन्द्रह दिन के लिये भारत आने का परिषद् के व्यय पर निमन्त्रण भी दिया गया। जो भाषण उन्होंने प्रतियोगिता में प्रस्तुत किया था वह बाद में उन्होंने लिख लिया। उस की प्रति भी उन्होंने मुझे सुलभ करा दी।

योरुपीय विद्वानों की संस्कृत कृतियों की चर्चा के प्रसंग में मेरे पूर्व छात्र, सम्प्रति सेण्ट स्टीफैन्स महाविद्यालय, दिल्ली के संस्कृताध्यापक, डा0 चन्द्रभूषण झा ने मुझे सूचित किया कि फिन्लैण्ड के एक युवा संस्कृत विद्वान् मांस् ब्रू जो कृष्ण भक्त हैं और जिन्होंने 'भृगुपाददास' भारतीय नाम भी अपना लिया है, ने षड्भुजाष्टकम् नाम से एक अष्टक की रचना की है जिसकी अत्यन्त विद्वत्तापूर्ण व्याख्या भी संस्कृत में लिख कर उन्होंने उसे प्रकाशित किया है। उसकी प्रति उन के पास थी। उसकी प्रतिलिपि बनवा कर वह उन्होंने मुझे दी।

मैं जब पोलैण्ड जा रहा था तो मेरे एक पूर्व छात्र श्री विश्वनाथ शर्मा ने मुझसे कहा कि आप वहां श्री रुचिंस्की नाम के एक सज्जन से अवश्य सम्पर्क कीजियेगा। उनकी संस्कृत में बहुत रुचि है। श्री विश्वनाथ शर्मा अपनी पूर्व की किसी पोलेण्ड यात्रा में उनसे मिल चुके थे और उनके संस्कृत के प्रति अनुराग से सुतरां प्रभावित थे। श्री शर्मा के कहने के अनुसार मैंने पोलैण्ड पहुंचने पर उनसे सम्पर्क किया। वे अपने पुत्र फ़िलिप और पुत्री अम्मा के साथ मुझसे मिलने आये। वे स्वयं तो संस्कृत नहीं बोल पाते थे पर उनका पुत्र फ़िलिप बोल लेता था यद्यपि वह कभी भी भारत नहीं आया था और पोलैण्ड में रह कर ही पुस्तकों की सहायता से उसने संस्कृत सीखी थी और अन्य किसी ऐसे साथी के जो संस्कृत बोल पाता हो और उससे बातचीत कर उसे बोलने का अभ्यास हो सकता हो के बिना भी संस्कृत बोलने लग गया था। सन् 2002 में वह भारत आया।

सम्पूर्णानन्द संस्कृत विश्वविद्यालय, वाराणसी में संस्कृत के प्रमाणपत्र, सर्टिफिकेट, पाठ्यक्रम में उसने प्रवेश लिया और उक्त परीक्षा उत्तीर्ण की। तदनन्तर वह स्वदेश चला गया। 2004 में वह फिर भारत आया और पूर्वोक्त विश्वविद्यालय में अध्ययन कर उसने शास्त्री द्वितीय वर्ष की परीक्षा उत्तीर्ण की। इसके बाद वह फिर स्वदेश चला गया जहां वार्सा विश्वविद्यालय के प्राच्य विद्यासंस्थान से उसने संस्कृत में एम्0 ए0 परीक्षा उत्तीर्ण की। आजकल वह उसी संस्थान से शैवागम पर पी-एच्0डी0 कर रहा है। इन दिनों एक कार्यक्रम के प्रसंग से 2 1/2 महीने के लिये वह भारत में आया हुआ है।

दिसम्बर, 2010 को मोतीलाल बनारसीदास प्रकाशन संस्था द्वारा आचार्य हेमचन्द्र सूरि पर आयोजित एक चर्चागोष्ठी के समय अचानक उससे भेंट हो गई। वह भी उसमें भाग लेने आया हुआ था। जब मैंने योरुप के विद्वानों द्वारा रचित संस्कृत कृतियों के संग्रह में अपनी अभिरुचि की चर्चा उससे की और उससे कहा कि उसे इस विषय में कोई जानकारी हो तो वह मुझे दे तो उसने कहा कि उसने स्वयं ही "षट्त्रिंशत्तत्वविवेकः" नाम से एक लघु संस्कृत कृति की रचना की है। अपने कहे अनुसार उसने ई-मेल द्वारा जहां तक भी उसने लिखा था उसे मुझे भेज दिया। साथ में यह भी सूचित किया कि उसकी माता अन्ना रुचिंस्कि ने लगभग छः सौ पृष्ठों का शोध निबन्ध सम्पूर्णानन्द संस्कृत विश्वविद्यालय, वाराणसी की विद्यावारिधि की उपाधि के लिये प्रस्तुत किया है जो सम्प्रति परीक्षणाधीन है।

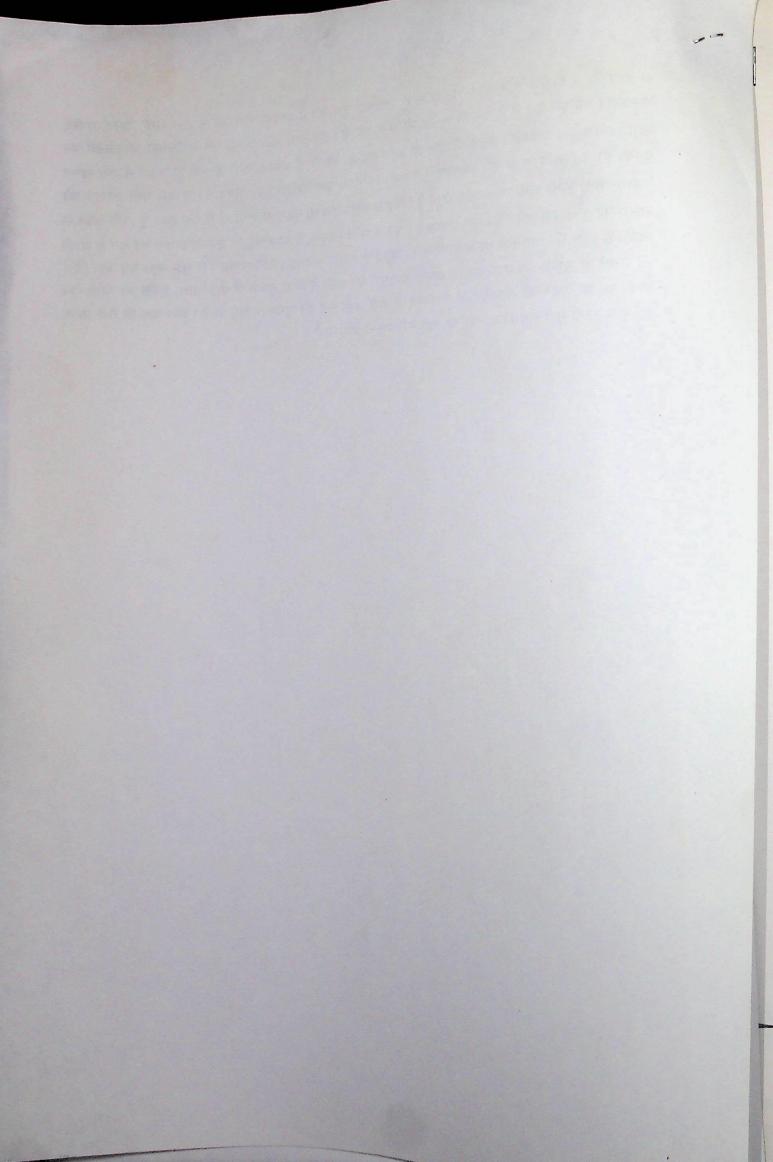
दिसम्बर 24-28, 2010 के बीच वाराणसी जाने पर एवंच अपने प्रिय सतीर्थ्य डा0 भगीरथ प्रसाद त्रिपाठी 'वागीश शास्त्री' से सम्पर्क करने पर ज्ञात हुआ कि उनके फ्रांस देश के एक छात्र ने समय-समय पर संस्कृत में उन्हें पत्र लिखे थे। वे सभी उनके पास सुरक्षित हैं। साठ के लगभग संख्या उनकी होगी। अधिकांश में वे गद्य में हैं पर कुछेक पद्य में भी हैं। वे सारे पत्र डा0 'वागीश शास्त्री' जी ने मेरे सामने रख दिये। उनमें से पांच-सात मैंने चुन लिये और उनकी प्रतिलिपि बनवा ली। इतनी सारी सामग्री उपलब्ध हो जाने पर मैंने सोचा कि 'योरुप के विद्वानों की संस्कृत कृतियां' शीर्षक से क्यों न एक पुस्तक ही प्रकाशित कर दी जाय। आज वह पुस्तक प्रकाशित हो चुकी है। इससे यह पता चल सकता है कि योरुप के विद्वानों ने संस्कृत माध्यम से लिखा भी है और उनका इस प्रकार का लेखन कितना उत्कृष्ट कोटि का भी है। हाथ कंगन को आरसी क्या। निम्नलिखित उदाहरणों से आप स्वयं ही इसका अनुभव कर सकते हैं–

योरुपीय विद्वानों की संस्कृत कृतियों के संग्रह में मुझे यह भी सुनने को मिला कि पोलैण्ड में गवरोंस्की नाम के एक विद्वान् थे। जब वे छात्रावस्था में ही थे तभी वे एक चर्चा गोष्ठी के प्रसंग से पैरिस गये। छोटी उम्र के थे इसलिये हाल में, जहां गोष्ठी हो रही थी, वे पीछे की एक सीट में बैठ गये। गोष्ठी चल रही थी। उनके मन में पता नहीं क्या आया कि उन्होंने एक पद्य की रचना कर डाली। एक कागज़ पर उन्होंने उसे लिखा और अपने बगल वाले व्यक्ति को दिखाने के लिये उसके हाथ में थमा दिया। उसने अपने आगे वाले को उसे सरका दिया। इस तरह होते होते वह सभाध्यक्ष तक पहुंच गया। उसने मंच पर से उसे सुना दिया। कहा जाता है कि उसके बाद की गोष्ठी के समय के लिये नवयुवक गवरोंस्की को सभाध्यक्ष बना दिया गया। वह पद्य क्या था यह अब किसी को ज्ञात नहीं है। डा0 गवरोंस्की के कागज़ों को बहुत उलट-पलट कर देखा गया पर वह मिला नहीं। जिस चमत्कार के साथ वह प्रकट हुआ था उसी चमत्कार के साथ वह कहीं लुप्त भी हो गया।

1975 की बात है। मैं जर्मन सरकार के निमन्त्रण पर जर्मनी गया। वहां गातिंगन विश्वविद्यालय के भारतीय विद्या संस्थान में मैंने देखा कि प्रवेश द्वार पर एक ओर सम्राट् अशोक के एक शिलालेख की पंक्तियां उत्कीर्ण हैं और दूसरी ओर वेदों के कतिपय मन्त्र। वहां भारतीय विद्या विशेषज्ञ प्रो0 गुस्ताव राथ ने मुझे प्रो0 वाल्त् स्मित् द्वारा अपने गुरु प्रो0 सीग के उनके नाम-दिन पर (योरुप में इस तरह की पद्धति है कि लोग किसी साधु-सन्त के जन्मदिन को अपना जन्मदिन मान लेते हैं जिसे वे नाम-दिन कहते हैं) भेजे गये संस्कृत पद्यों और गद्य-भाग की प्रति भेंट की। मैं प्रो0 वाल्त् स्मित के संस्कृत पर असाधारण अधिकार को देख चमत्कृत रह गया। पद्य मन्दाक्रान्ता छन्द में थे और बहुत कुछ मेघदूत की अनुकृति पर लिखे थे। गद्य इस तरह का कि उससे बाण की याद आती है। प्रमाणरूप में उन दोनों ही प्रकार के लेखन के कतिपय अंश उद्धृत हैं–

ये दोनों प्रथमसूत्र थे मेरे योरुपीय विद्वानों की संस्कृत कृतियों के संग्रह के। इन्हीं से ही वह यात्रा प्रारम्भ हुई जो आज (Sanskrit Writings of European Scholers) 'योरुपीय विद्वानों की संस्कृत कृतियां' शीर्षक ग्रन्थ के रूप में परिणत हो सकी। यह अपने ढंग का पहला प्रयास है। कालान्तर में इसकी परिधि में विस्तार कर इसे पाश्चात्य विद्वानों की संस्कृत कृतियों के रूप में तथा उससे भी आगे और विस्तार कर 'विदेशी विद्वानों की संस्कृत रचनाएं' शीर्षक से प्रकाशित करने का संकल्प है। उन दोनों ही प्रकार के विस्तार के लिये कुछ सामग्री तो मेरे पास अभी भी है। कुछ और संगृहीत कर ली जायेगी। इस दिशा में मेरा प्रयास निरन्तर चलता रहेगा।

मैंने अपने जीवन काल में अनेक देशों की यात्राएं की। अनेक देश ऐसे भी थे जिनमें मैं दो-दो, तीन-तीन बार गया। एक देश में तो मैं चार बार गया। कतिपय देशों में तो मैंने अभ्यागत आचार्य के रूप कार्य भी किया। उनमें कितनी बार गया-आया उसका हिसाब लगाना कठिन है। उन सब दर्जनों यात्राओं में से कुछ का विवरण मैं लिख पाया। शेष का विवरण अलिखित ही रह गया। ये यात्राएं एक पर्यटक की यात्राएं भर ही नहीं थीं। यह प्रयास था एक खोज का, एक अन्वेषण का, उन-उन देशों के भारत के सम्बन्धों को चाहे वे वहां की शब्दावली में संस्कृत के खोजने के रूप में हो, संस्कृत और भारतीय विद्या के अध्ययन-अध्यापन की स्थिति को जानने के रूप में हो या भारतीय वाङ्मय के वहां के विद्वानों द्वारा विश्लेषण के रूप हो या वहां के भारतीय विद्या विशेषज्ञों के व्यक्तिगत अनुभवों से अपने से रूबरू करने के रूप में हो– निकट से जानने और परखने का। यत्र-तत्र बिखरे अलग-अलग समय पर लिखे लगभग चालीस वर्षों के कालखण्ड को अपने में समाहित किये उन यात्रा संस्मरणों को मैंने अब 'चरन् वै मधु विन्दति' शीर्षक की लगभग चार सौ मुद्रित पृष्ठों की पुस्तक में समाहित कर दिया है। पाठक वृन्द को उसके माध्यम से अपार ज्ञान राशि का साक्षात् होगा।

मैंने अस्सी वसन्त या शरद्, जो भी कहिये, पार कर लिये हैं। पर मेरी कलम अभी थमी नहीं है। दो बृहद् योजनाओं पर इस समय मेरा काम चल रहा है। एक है दक्षिण पूर्व एशिया में रामकथा और दूसरी है थाई देश के संस्कृत अभिलेख– एक सामान्य परिचयात्मक, ऐतिहासिक, सामाजिक, सांस्कृतिक, भाषिक तथा साहित्यिक अनुशीलन' जिसमें अंग्रेज़ी में अनुवाद तथा मूलपाठ पर समीक्षात्मक टिप्पणियां भी शामिल हैं। रामकथा के अनुशीलन को मैंने तीन भागों में विभक्त किया है। प्रथम में तत्तद् देश के वाङ्मय में रामकथा को ढूंढने का प्रयास है, दूसरे में वहां की कला में इसकी प्रस्तुति की विवेचना है। कला के भी दो खण्ड हैं। एक है वास्तुकला, चित्रांकन, उत्कीर्णता, कम उभरी खुदाई आदि और दूसरी है नृत्य-नाट्य प्रस्तुति। तीसरे भाग में लोक साहित्य तथा लोक जीवन में राम कथा पर विचार है। जहां तक अभिलेखों का

सम्बन्ध है थाई देश में पर्याप्त संख्या में वे उपलब्ध हुए हैं। वे अनेक भाषाओं में हैं– थाई, ख्मेर, पालि, संस्कृत। जो संस्कृत में हैं उनकी संख्या भी कम नहीं है। अब तक 106 संस्कृत में उपनिबद्ध अभिलेखों का पता लगाया जा चुका है। उनमें दो-तीन तो बहुत बड़े हैं, सौ से भी अधिक पद्यों के, जो कि स्वयं में एक खण्ड काव्य ही हैं। कतिपय अच्छी अवस्था में हैं। कतिपय का पाठ खण्डित हो चुका है। उसके सही स्वरूप को पहचानने में कभी-कभी घण्टों लग जाते हैं। मैं इस समय इन दो बृहद् योजनाओं में रमा हुआ हूं। जी-जान से समय पर इन्हें पूरा करने का मेरा प्रयास है। अनेक अन्य महत्वपूर्ण योजनाएं भी एक-एक कर मेरे मन में आती जाती हैं। उनमें कितनियों पर मैं कार्य कर सकूंगा कह नहीं सकता। यदि भगवान् ने मुझे कुछ वर्ष और दिये तो उनमें से कुछेक पर कार्य अवश्य करना चाहूंगा। मेरे कान में कोई चुपके से कह जाता है कि जो भी मैं कर सका था या करने की सोच रहा हूं उस सब के पीछे आप सब की शुभकामनाएं ही हैं। आप सब ही मेरी ऊर्जा हैं। यह ऊर्जा मुझे सदैव उपलब्ध रहे यही मेरी प्रभु से प्रार्थना है।

वाल्मीकि रामायण में वर्णित अलौकिक वनोपवन

अनीता शर्मा

रामायण एक कालजयी एवं बहुआयामी रचना है। साहित्य, संस्कृति, दर्शन, वनस्पतिशास्त्र एवं समाजशास्त्र आदि सभी इस महान् अयन में समाहित हैं। वनस्पतिशास्त्र की दृष्टि से देखा जाए तो इसका धरातल इतना अधिक विस्तृत है कि भारत की तत्कालीन अनेकानेक वृक्ष वल्लरियाँ, इस महाकाव्य में वर्णित वनोपवनों में परिलक्षित हुई हैं। इसका कारण यह है कि रामायण की संकल्पना, जन्म, वर्द्धन एवं परिपोषण प्रकृति की स्नेहिल गोद में ही हुआ था। तमसा के तोय रूपी दुग्ध का पान कर, आश्रम के प्राकृतिक वातावरण में आकार धारण करने वाली इस कृति में दो प्रकार के वनोपवनों का वर्णन हुआ है—एक तो आश्रमों और पर्वतों के प्राकृतिक वातावरण से सम्बद्ध वन और दूसरे अपने चमत्कारिक स्वरूप से चमत्कृत कर देने वाले अलौकिक वनोपवन।

मानव जीवन के रमणीय रूप को रूपायित करने वाली इस रचना में अनेक संस्कृतियों का वर्णन हुआ है यथा मुनि संस्कृति, मानव संस्कृति, असुर संस्कृति, तथा वानर संस्कृति आदि। अलौकिक वन-वाटिकाएँ इन सभी संस्कृतियों का अविभाज्य अङ्ग थे।

देवपुरोहित तेजस्वी मुनि भरद्वाज का आश्रम रमणीय वृक्षावलियों से सुशोभित था। चित्रकूट पर रह रहे भ्राता श्रीराम से मिलने जा रहे भरत ने मुनिश्रेष्ठ भरद्वाज के इसी आश्रम में एक रात्रि सेनासहित निवास किया—

ततस्तथेत्येवमुदारदर्शनः प्रतीतरूपो भरतोऽब्रवीद् वचः।
चकार बुद्धिं च तदाश्रमे तदा निशानिवासाय नराधिपात्मजः।।[1]

पाद्य, अर्घ्य और फलमूल आदि से अतिथि-सत्कार कर चुके भरद्वाज मुनि ने सेनासहित भरत का जो दिव्य सत्कार किया, वह अद्वितीय था। विश्वकर्मा दिक्पालों, नदियों, देव, गन्धर्वों एवं अप्सराओं आदि के साथ उन्होंने अलौकिक चैत्ररथ वन का भी आह्वान किया। कुबेर के इस वन में दिव्य वस्त्र और आभूषण ही वृक्षों के पत्ते हैं और दिव्य अङ्गनाएँ ही फल—

वनं कुरुषु यद् दिव्यं वासोभूषणपत्रवत्।
दिव्यनारीफलं शश्वत् तत्कौबेरमिहैव तु।।[2]

आह्वान किए जाने पर ऐसा चैत्ररथ भरद्वाज मुनि के आश्रम में उपस्थित हो गया।

उत्तरेभ्यः कुरुभ्यश्च वनं दिव्योपभोगवत्।
आजगाम नदी सौम्या तीरजैर्बहुभिर्वृता।।[3]

यद्यपि आश्रम में स्थान-स्थान पर बेल, कैथ, कटहल, आंवला, बिजौरा तथा आम के फलों से युक्त वृक्ष सुशोभित हो रहे थे तथापि जो पुष्प देवताओं के उद्यानों में तथा चैत्ररथ वन में हुआ करते थे, वे भी महर्षि के प्रताप

से प्रयागवन में दिखाई देने लगे। वहाँ के पार्थिव वृक्ष भी मुनि के तेज से अलौकिक हो गए। बेल के वृक्ष मृदङ्ग बजाते, बहेड़े के वृक्ष शम्या नामक ताल देते तो पीपल के वृक्ष नृत्य करते थे।

बिल्वा मार्दङ्गिका आसन् शम्याग्राहा बिभीतिकाः।
अश्वत्था नर्तकाश्चासन् भरद्वाजस्य तेजसा।।[4]

देवदारु, ताल, तिलक और तमाल कुबड़े और बौने बनकर हर्षपूर्वक भरत की सेवा हेतु उपस्थित हो गए। शिंशिपा, आमलकी और जम्बू आदि स्त्रीलिंग वृक्ष एवं मालती, मल्लिका एवं जाति आदि वन की लताएँ नारी का रूप धारण करके भरद्वाज मुनि के आश्रम में आ बसीं–

ततः सरलतालाश्च तिलकः सतमालकाः।
प्रहृष्टास्तत्र सम्पेतुः कुब्जा भूत्वाथ वामनाः।।
शिंशिपाऽऽमलकी जम्बूर्याश्चान्याः कानने लताः।
मालती मल्लिका जातिर्याश्चान्याः कानने लताः।
प्रमदाविग्रहं कृत्वा भरद्वाजाश्रमेऽवसन्।।[5]

इन वल्लरियों ने स्त्रियाँ बनकर सेनासहित भरत को आदरपूर्वक भोजन कराया।

ऐसे अद्‌भुत वन के स्रष्टा मुनि भरद्वाज यहाँ इस अलौकिक वन के माध्यम से उस मुनि संस्कृति के प्रतिनिधि दिखाई पड़ते हैं जो स्वान्तःसुखाय परार्थ करती थी। भरद्वाज मुनि अपनी प्रसन्नता के लिए भरत को भोजन करवाना चाहते थे।[6] उनके तपोबल से पार्थिव वृक्ष एवं लताएँ अलौकिक रूप धारण कर अतिथि-सेवा रूपी नृयज्ञ के अनुष्ठान में सहयोगी बने।

मुनिगण जहाँ अपने तेज से इस प्रकार के अलौकिक वनोपवनों की सृष्टि कर सकते थे, वहीं मानव कौशल से ऐसे वनों का निर्माण करने में समर्थ थे। मानव संस्कृति के प्राणभूत एवं इस महान् अयन के महान नायक श्रीराम की अयोध्या में भी अन्तःपुर में विहार योग्य एक अलौकिक अशोकवनिका विद्यमान थी। इस वाटिका में सदा फूल-फल देने वाले रमणीय, मनोरम, दिव्य रस एवं गन्ध वाले वृक्ष थे जो कि मालियों द्वारा तैयार किए गए थे–

सर्वदा कुसुमैः रम्यैः फलवद्भिर्मनोरमैः।
दिव्यगन्धरसोपेतैस्तरुणाङ्कुरपल्लवैः ।।
तथैव तरुभिर्दिव्यैः शिल्पिभिः परिकल्पितैः।
चारुपल्लवपुष्पाढ्यैर्मत्तभ्रमरसङ्कुलैः ।।[7]

इस वन में चन्दन, अगरु, आम, नारियल, रक्तचन्दन, देवदारू, चम्पा, अशोक, पुंनाग, महुआ, कटहल, असन, पारिजात, कदम्ब, अर्जुन, नागकेसर, छितवन, अतिमुक्तक, मन्दार, कदली, प्रियंगु, धूलिकदम्ब, बकुल, जामुन और कोविदार[8] जैसे अनेक पार्थिव वृक्षों के साथ-साथ सुवर्ण के समान पीले, अग्निशिखा के समान उज्ज्वल और नीले अञ्जन के समान श्याम वृक्ष भी थे।[9] यह इन्द्र के नन्दन एवं ब्रह्मा द्वारा निर्मित चैत्ररथ के ही समान रमणीय वाटिका थी।

नन्दनं हि यथेन्द्रस्य ब्राह्मं चैत्ररथं यथा।
तथाभूतं हि रामस्य काननं संनिवेशनम्।।[10]

अयोध्या की अलौकिक वृक्षों से युक्त यह अशोकवाटिका मानव कौशल का अनुपम उद्घोष कही जा सकती है।

रामायण में एक ऐसे सुवर्णमय अलौकिक वन का भी वर्णन हुआ है जिसका निर्माण 'मय' नामक असुर ने किया था।[11] दक्षिण दिशा में विन्ध्यगिरिं की गुफाओं और गहन वनों में सीता को खोजते तृषार्त, क्लान्त हनुमान् आदि वानरवीर जल की आशा से ऋक्षबिल नामक गुफा में प्रविष्ट हुए। अन्धकाराच्छन्न इस गुफा में वानरों द्वारा सुवर्णमय, अन्धकाररहित मय-निर्मित वन देखा गया। उस वन के वृक्षों से अग्नि के समान प्रभा निकल रही थी। यह वन साल, ताल, तमाल, पुंनाग, अशोक, धव, चम्पा, नागवृक्ष और कनेर-इन सभी पुष्पित एवं बालसूर्य के समान कान्तिमान् सुवर्णमय वृक्षों से व्याप्त था। विचित्र हिरण्यमय गुच्छे और रक्तिम पत्र मानों वृक्षों के मुकुट थे। फल रूपी सुवर्णमय आभूषणों से विभूषित ये वृक्ष अपने दीप्तिमान् स्वरूप से प्रकाशित हो रहे थे। निर्मल जल में कमल भी सोने के ही थे।[12]

मयासुर के इस अद्भुत् काञ्चन वन एवं किष्किन्धा के दिव्य वृक्षों से परिचित कपिश्रेष्ठ हनुमान् अमरावती तुल्य लङ्का पुरी की अशोक वाटिका को देखकर चमत्कृत रह गए। विश्वकर्मा द्वारा निर्मित इस वाटिका में हनुमान् प्रविष्ट हुए। सुवर्णमय वृक्ष समूह जब वायु के झोंकों से हिले तो उनसे जो सैकड़ों घुंघरुओं के बजने जैसी ध्वनि हुई, तब कपिवर विस्मय से भर उठे।[13] स्वर्गिक कल्पवृक्ष की लताओं एवं वृक्षों से वह भूमि सुशोभित थी। ये वृक्ष एवं लताएँ अलौकिक सौरभ, स्वाद, सौन्दर्य एवं वर्ण से युक्त थे–

संतानकलताभिश्च पादपैरुपशोभिताम्।
दिव्यगन्धरसोपेतां सर्वतः समलङ्कृताम्।।[14]

कनेर, पुंनाग, सप्तपर्ण, चम्पा, उद्दालक आदि पार्थिव वृक्ष एवं सब ऋतुओं में फलने-फूलने के कारण अलौकिक हो गए थे।[15] जैसा कि अभिधान से ही स्पष्ट है कि इस वाटिका में अशोक वृक्ष संख्या में सर्वाधिक थे। सैंकड़ों प्रकार के अशोकों में से कुछ सुनहरे वर्ण के थे, कुछ अग्निशिखा के समान रक्त वर्ण के थे, तो कुछ काजल के समान कृष्ण वर्ण के थे–

शातकुम्भनिभाः केचित् केचिदग्निशिखप्रभाः।
नीलाञ्जननिभाः केचित् तत्राशोकाः सहस्रशः।।[16]

वस्तुतः अशोकवाटिका कल्पनातीत प्राकृतिक सौन्दर्य से परिपूर्ण थी। वृक्षों और पुष्पों की विविधता के कारण यह देवोद्यान नन्दन और चैत्ररथ से भी बढ़कर था।[17]

असुर संस्कृति भोगविलासों में लिप्त कामासक्तों की संस्कृति थी। इसी काम-प्रधान स्वभाववश मय-असुर, इन्द्र द्वारा काञ्चन वन से मार भगाया गया तो असुराधिपति रावण श्रीराम से न तो अशोकवाटिका रूपी मुकुटमणि से सुशोभित अपनी लङ्का को बचा पाया और न ही अपने प्राणों को।

पर्वतराज हिमालय अलौकिक वृक्षों, औषधियों एवं फल-मूलों का आकर है। इस पर्वतश्रेष्ठ पर एक अलौकिक विशाल वृक्ष, उत्तर दिशा में सीता की खोज में गए वानरवीरों द्वारा देखा गया। यह वृक्ष भगवान् शङ्कर की यज्ञशाला में स्थित था।[18] पूर्वकाल में पवित्र पर्वतराज पर भगवान् शङ्कर के द्वारा यज्ञ किया गया तो जो होम द्रव्य का स्राव हुआ, उससे अमृत तुल्य स्वादिष्ट फल-मूल उत्पन्न हुए।[19] इन अलौकिक फल-मूलों को एक बार खाने वाला एक मास तक तृप्त बना रहता था–

तदन्नसम्भवं दिव्यं फलमूलं मनोहरम्।
यः कश्चित् सकृदश्नाति मांसं भवति तर्पितः।।[20]

फलाहारी बुद्धिमान् वानर शिखामणियों ने वहाँ जो भी दिव्य औषधियाँ देखीं उन्हें भी दिव्य फल-मूलों के साथ ले लिया और वानरराज सुग्रीव को समर्पित किया।[21]

इन्द्रजित् द्वारा प्रयुक्त ब्रह्मास्त्र का सम्मान रखने हेतु समराङ्गण में श्रीराम एवं सुमित्रानन्दन वानरवीरों सहित घायल हो गए तो सैंकड़ों बाणों से विद्ध वृद्ध ऋक्षराज जाम्बवान् द्वारा पवनकुमार हनुमान् को हिमालय पर्वत पर उत्पन्न होने वाली, दिव्य औषधियाँ लाकर राम लक्ष्मण सहित सम्पूर्ण घायल वानरों को स्वस्थ कराने को कहा।[22] ऋषभ एवं कैलास पर्वत के मध्य स्थित औषधियों के पर्वत से दसों दिशाओं को प्रकाशित करने वाली चार महौषधियाँ शीघ्रातिशीघ्र कपिश्रेष्ठ हनुमान् को लानीं थीं। उनके नाम मृतसञ्जीवनी, विशल्यकरणी, सुवर्णकरणी तथा संधानी थे।[23] इन महौषधियों में अदृश्य होने की अद्भुत् शक्ति थी। ये महौषधियाँ ये जानकर अदृश्य हो गईं कि कोई हमें लेने आ रहा है—

महौषध्यस्ततः सर्वास्तस्मिन् पर्वतसत्तमे।
विज्ञायार्थिनमायान्तं ततो जग्मुरदर्शनम्।।[24]

इसी कारण हनुमान् को वह पर्वतशिखर ही लङ्का में लाना पड़ा। इन महौषधियों की सुगन्ध मात्र से ही राम लक्ष्मण सहित सभी वानरवीर स्वस्थ हुए। उनके शरीर से बाण निकल गए और उनकी सारी पीड़ा जाती रही।[25]

राजा इल की कथा में भगवान् शिव से सम्बद्ध एक अलौकिक वन प्रदेश भी वर्णित है। इस वन में भगवान् शिव अपने सेवकों सहित गिरिराजकुमारी का मनोरञ्जन करते थे। यहाँ सभी पुल्लिग नामधारी वृक्ष स्त्रीलिङ्ग में परिणत हो स्थित थे—

यत्र यत्र वनोद्देशे सत्त्वाः पुरुषवादिनः।
वृक्षाः पुरुषनामानस्ते सर्वे स्त्रीजना भवन्।।[26]

किष्किन्धा सुदृढ़ एवं वैभवपूर्ण वानर साम्राज्य का तुमुल नाद थी। रत्नमयी यह पुरी उन अलौकिक वृक्षों से परिपूर्ण थी जिन्हें स्वयं देवराज इन्द्र द्वारा प्रदान किया गया था—

महेन्द्रदत्तैः श्रीमद्भिर्नीलजीमूतसंनिभैः।
दिव्यपुष्पफलैर्वृक्षैः शीतच्छायैर्मनोरमैः।।[27]

किष्किन्धापुरी के पुष्पित वृक्ष सम्पूर्ण कामनाओं को पूर्ण करने वाले फलों से युक्त थे।[28]

उत्तर भारत में शैलोदा नदी के तट पर स्थित अद्वितीय उत्तर कुरुदेश के अलौकिक वृक्ष सब ऋतुओं में फलने-फूलने वाले, दिव्य गन्ध, दिव्य रस एवं दिव्य स्पर्श प्रदान करने वाले एवं कामनाओं को पूर्ण करने वाले थे।[29] वहाँ अनेक चमत्कारिक वृक्ष थे। कुछ श्रेष्ठ वृक्ष तो फलों के रूप में नाना प्रकार के वस्त्र, मोती, वैदूर्यमणि जटित आभूषण देते थे तो कुछ सुन्दर वृक्ष मणियों के समान विचित्र फल उत्पन्न करते थे।[30] कितने ही वृक्ष विचित्र बिछौनों से युक्त शय्याओं को ही फल के रूप में प्रकट करते थे। ये वृक्ष सुन्दर मालाएँ, बहुमूल्य पेय पदार्थ और विविध भोजन के साथ-साथ रूप और यौवन से प्रकाशित सदगुणवती कन्याओं को भी जन्म देते थे—

शयनानि प्रसूयन्ते चित्रास्तरणवन्ति च।
मनः कान्तानि माल्यानि फलन्त्यत्रापरे द्रुमाः।।
पानानि च महार्हाणि भक्ष्याणि विविधानि च।
स्त्रियश्च गुणसम्पन्ना रूपयौवनलक्षिता।।[31]

उपर्युक्त वर्णन के आधार पर कहा जा सकता है कि रामायण काल में अलौकिक वनोपवन विद्यमान थे, भले ही इनके वर्णनों में किञ्चित् अतिशयोक्ति रही हो। इनकी सत्ता को नितान्त काल्पनिक मानकर नकारा नहीं जा सकता क्योंकि साहित्य रूपी दर्पण में वही प्रतिबिम्बित होता है जो समाज में विद्यमान हो। रामायणकालीन ये अलौकिक वनोपवन मानवनिर्मित भी थे और असुर निर्मित भी। ये मुनियों के तेज का भी परिणाम थे और देवताओं द्वारा प्रदत्त उपहार भी। ये वन वाटिकाएँ ऐसे वृक्षों से परिपूर्ण थीं जो सब ऋतुओं में फलते-फूलते थे और कामनाओं को पूर्ण करने जैसे चमत्कारिक गुणों से युक्त होते थे। प्रायः इनके वृक्ष पार्थिव ही हैं परन्तु पार्थिव वृक्षों से भिन्न अलौकिक रूप, रस, गन्ध, स्पर्श एवं गुणों को धारण करने वाले हैं। इन्हें हम असुरों के वैभव का, मुनियों के तपोबल का एवं मानवों के कौशल का प्रतीक मान सकते हैं। इन वनोपवनों के विषय में विस्मयकारक तथ्य तो यह है कि मुनि, असुर, मानव आदि विविध संस्कृतियाँ परस्पर वैभिन्न्य रखते हुए भी अलौकिक वनोपवनों के प्रति समभाव से प्रेम रखती हैं। वर्तमान में जिस प्रकार से वनों का दोहन और ध्वंस हो रहा है, उसके चलते भविष्य में पार्थिव वन भी कहीं अलौकिक वनों की भाँति ग्रन्थों के पृष्ठों में ही सिमटकर न रह जाएँ?

सन्दर्भ-सङ्केत

1. श्रीमद्वाल्मीकीय रामायण (गीताप्रेस, गोरखपुर)-काण्ड-2, सर्ग-20, पद्य 24
2. वही - 2.91. 2
3. वही - 2.91. 31
4. वही - 2.91.49
5. वही - 2.91.50-51
6. वही - 2.91.4
7. वही - 7. 42.6-7
8. वही - 7. 42.2-5
9. वही - 7. 42.9
10. वही - 7. 42.15½
11. वही - 4.51.10-13
12. वही - 4.50.24, 26-29
13. वही - 5.14. 40
14. वही - 5.15. 2

15. वही - 5.15. 8, 9, 13

16. वही - 5.15.10½

17. वही - 5.15.11½

18. वही - 4.37. 27

19. वही - 4.37. 29

20. वही - 4.37. 30

21. वही - 4.37.31-32, 35

22. वही - 6.74.28-29

23. वही - 6.74.30-34

24. वही - 6.74. 64

25. वही - 6.74.73-74

26. वही - 7.87.13

27. वही - 4.33.16

28. वही - 4.33.5, 15

29, वही - 4.43. 44

30. वही - 4.43.45-46

31. वही - 4.43.47-48

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संस्कृत में कारकों की विवक्षाधीनता

कारक का लक्षण किया गया है, '*क्रियान्वयि कारकम्*' अर्थात् क्रिया से जो अन्वित है वह कारक है। भगवान् पाणिनि ने अपने सूत्रों में प्रत्येक कारक का लक्षण दिया है और उन परिस्थितियों का निर्देश किया है, जिनमें उनका प्रयोग किया जा सकता है। पर कोई भी वैयाकरण कितना भी परिपूर्ण व्याकरण क्यों न रचे, वह सम्पूर्ण वाग्व्यवहार को अपने व्याकरण में नहीं बाँध सकता। उसके पर्याप्त बृहद् अंश के लिये वह अपने व्याकरण में नियम-विधान कर सकता है, फिर भी स्वल्प, पर महत्त्वपूर्ण स्वल्प-अंश, उसकी पकड़ से छूट जाता है। उस अंश के लिये उसके व्याकरण में नियम उपलब्ध नहीं होते। वहाँ लोकव्यवहार ही निर्णायक होता है। कारकों को ही लीजिये। वैयाकरणों ने स्वीकार किया है—*विवक्षातः कारकाणि भवन्ति*' अर्थात् कारक विवक्षा के अधीन हैं। विवक्षा भी प्रयोक्ता की नहीं, अपितु लोक की—*लौकिकी चेह विवक्षा न प्रायोक्त्री*। अन्यथा तो जो कोई भी वक्ता जैसा चाहेगा, वैसा प्रयोग करने लगेगा। पर प्रयोग वही किया जाना चाहिये जो लोक में प्रचलित हो, भले ही वह व्याकरण द्वारा प्रतिपादित हो या न हो। संस्कृत जैसी प्राचीन भाषा में लोकव्यवहार का निर्णय शिष्टों अथवा प्रामाणिक लेखकों की रचनाओं से होता है। उदाहरण के लिये संस्कृत में सब प्रकार के यान (जिनमें शरीर आदि के अंग भी, जिन्हें यान समझा जाता है, सम्मिलित हैं) करण माने जाते हैं, यद्यपि वे वस्तुगत्या निर्विवाद रूप से अधिकरण हैं। ग्रन्थकारों की ऐसी ही विवक्षा है। जहाँ हिन्दी में हम कहते हैं 'वह रथ में आता है', वहाँ संस्कृत में '*स रथेनायाति*' ऐसा ही कहने की शैली है। जहाँ हिन्दी में हम कहते हैं 'वह कन्धे पर भार उठाता है', संस्कृत में 'हमें *स स्कन्धेन भारं वहति*' यही कहना चाहिये। रथादि की करणता (न कि अधिकरणता) ही भगवान् सूत्रकार को अभिमत है, इसमें अष्टाध्यायीगत अनेक सूत्र ही प्रमाण हैं, जैसे—'*वह्यं करणम्*' (3.1.102); '*दाम्नीशसयुयुजस्तुतुदसिसिचमिहपतदशनहः करणे* (3.2.182), *चरति* (4.4.8)। '*वहत्यनेनेति वह्यं शकटम्*'; '*पतत्युड्डयतेऽनेनेति पत्त्रं पक्षः*', '*पतति*

गच्छत्यनेनेति पत्रं वाहनम्'; '*शकटेन चरतीति शाकटिकः*', '*हस्तिना चरतीति हास्तिकः*'। इस विषय में प्राचीन संस्कृत साहित्य में भी पर्याप्त प्रमाण उपलब्ध हो जाते हैं, यथा—

यश्चाप्सरोविभ्रममण्डनानां सम्पादयित्रीं शिखरैर्बिभर्ति (धातुमत्ताम्)।[1]
मध्येन सा वेदिविलग्नमध्या, वलित्रयं चारु बभार बाला।[2]
गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम्।[3]
गामधास्यत्कथं नागो मृणालमृदुभिः फणैः[4]
तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे।[5]
न भारं शिरसा वहेत्।[6]

कहीं-कहीं वस्तुसिद्ध करणत्व की उपेक्षा की जाती है और साथ ही कारकत्व की भी। केवल सम्बन्ध-मात्र की ही विवक्षा होती है। तृप् धातु के प्रयोग में यह विशेषतः चरितार्थ है, यथा—

अनुकामं तर्पयेथामिन्द्रावरुण राय आ।[7]

अहरहर्नयमानो गामश्वं पुरुषं पशुम्।
वैवस्वतो न तृप्यति सुराया इव दुर्मदी।[8]
अमृतस्येव नातृप्यन् प्रेक्षमाणा जनार्दनम्।[9]
नाग्निस्तृप्यति काष्ठानां नापगानां महोदधिः।[10]
अपां हि तृप्ताय न वारिधारा स्वादुः सुगन्धिः स्वदते तुषारा।[11]

यहाँ षष्ठी का ही व्यवहार शिष्ट-सम्मत है। इसमें '*पूरणगुणसुहितार्थसदव्ययतव्यसमानाधिकरणेन*' (2.2.11) यह सूत्र ज्ञापक है। 'सुहितार्थ' (तृप्तार्थक) सुबन्त के साथ षष्ठ्यन्त का समास नहीं होता, ऐसा कहा है। सुरा, अमृत, काष्ठ, अप् (जल) आदि के करण, तृतीयान्त होते हुए शैषिक षष्ठी का कोई अवकाश ही नहीं था तो निषेध व्यर्थ था। इससे ज्ञापित होता है कि सूत्रकार को यहाँ षष्ठी इष्ट है। क्वाचित्कतया √तृप् के प्रयोग में कारकत्व की विवक्षा कर भी ली जाती है, पर वहाँ स्वभावसिद्ध करण कारक की नहीं, अपितु अधिकरण की, यथा—'*अथवा श्रेयसि केन तृप्यते*'[12]। जैसा कि √तृप् धातु के प्रयोग में पूर्व कहा गया था, वैसा ही 'पूर्ण' शब्द के प्रयोग में भी कहा जा सकता है। इस शब्द के योग में (षष्ठी-विभक्ति-परिलक्ष्य) सम्बन्ध-मात्र की ही विवक्षा प्रायः देखी जाती है, यथा-'*ओदनस्य पूर्णश्छात्रा विकुर्वते*'[13], '*दासी घटमपां पूर्णं पर्यस्येत् प्रेतवत्पदा*'[14], '*तस्येयं पृथ्वी सर्वा वित्तस्य पूर्णा स्यात्*'[15], '*अपामञ्जली पूरयित्वा*'[16], '*स्निग्धद्रवपेशलानामन्नविशेषाणां भिक्षाभाजनं परिपूर्णं कृत्वा।*[17] न केवल 'तृप्' एवं 'पूर्ण' के योग में ही, अन्यत्र भी कारक की अविवक्षा एवं सम्बन्ध की विवक्षा देखी जाती है जैसे 'माता को स्मरण करता है' इस अर्थ के '*मातुः स्मरति*' इस वाक्य में सम्बन्ध की

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विवक्षा है। कहीं सम्बन्ध की विवक्षा की भी जाती है और नहीं भी। जहाँ नहीं की जाती, वहाँ कारक की विवक्षा रहती है, यथा—

व्यायामक्षुण्णगात्रस्य पद्भ्यामुद्वर्तितस्य च।
व्याधयो नोपसर्पन्ति वैनतेयमिवोरगाः।।[18]

यहाँ प्रथम दो चरणों में सम्बन्ध की विवक्षा है, जबकि अन्तिम चरण में कर्मकारक की।

प्र+हृ (मारना या चोट लगाना) के कर्म को कर्म नहीं समझा जाता, इसके विपरीत इसे अधिकरण माना जाता है, '*ऋषिप्रभावान्मयि नान्तकोऽपि प्रभुः प्रहर्तुं किमुतान्यहिंस्राः*'[19] अर्थात् ऋषियों की दैवी शक्ति के कारण यमराज भी मुझ पर प्रहार नहीं कर सकता, अन्य हिंसक पशुओं का तो कहना ही क्या; '*आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि*'[20] अर्थात् तुम्हारा हथियार पीड़ितों की रक्षा के लिये है, न कि निरपराधियों के मारने के लिए। परंतु ऐसा सर्वदा नहीं होता। जब कभी किसी अंग विशेष का, जिसे चोट पहुँचाई जाये, उल्लेख हो, तब वह व्यक्ति, जिसका वह अंग हो, कर्म समझा जाता है और अंग अधिकरण, जैसे—उसने मेरी छाती पर डंडे से प्रहार किया- *स मां लगुडेन वक्षसि प्राहरत्*। जब प्र+हृ का प्रयोग 'फैंकना' अर्थ में होता है, तब जिस पर शस्त्र फैंका जाता है, उसे सम्प्रदान माना जाता है, और उसमे चतुर्थी आती है, जैसे—इन्द्रो वृत्राय वज्रं प्राहरत्' (प्राहिणोत्)।

हिन्दी में हम 'गुणों में अपने समान कन्या से तू विवाह कर' ऐसा कहते हैं, परंतु संस्कृत में *गुणैरात्मसदृशीं कन्यामुद्वह:* ऐसा नहीं कह सकते। परंतु जब हम 'इव' का प्रयोग करते हैं, तब हम संस्कृत में भी 'गुण' को अधिकरण मानकर उसमें सप्तमी का प्रयोग करते हैं, जैसे, *समुद्र इव गाम्भीर्ये धैर्येण हिमवानिव।*[21] यहाँ हमारा वाग्व्यवहार हिन्दी के साथ एक हो जाता है। हिन्दी में 'कोई व्यक्ति किसी और व्यक्ति से किसी विषय में विशेषता रखता है', ऐसा कहने का ढंग है। परंतु संस्कृत में 'किसी कारण से' विशेषता रखता है, ऐसा कहते हैं, जैसे, *स वीणावादनेन मामतिशेते* (वह वीणा के बजाने में मुझ से बढ़ गया है)। इसी प्रकार *सा श्रियमपि रूपेणातिक्रामति* (वह सुन्दरता में लक्ष्मी से भी बढ़-चढ़ कर है; *ओजस्वितया न परिहीयते शच्याः* (तेज में वह इन्द्राणी से कम नहीं)।

जहाँ हिन्दी में यह कहा जाता है कि 'महाराज दशरथ के कौसल्या से राम पैदा हुआ', वहाँ संस्कृत में इस भाव को प्रकट करने के लिये अपना ही ढंग है, जैसे, '*श्रीदशरथात्कौसल्यायां रामो जातः*'। रामायण के सुप्रसिद्ध श्लोक में कहा गया है—

अदृष्टदुःखो धर्मात्मा सर्वभूतप्रियंवदः।
मयि जातो दशरथात्कथमुञ्छेन वर्तयेत्।। [22]

यहाँ दशरथ से पञ्चमी प्रयुक्त हुई है और सर्वनाम अस्मद् से परामृष्ट कौसल्या से सप्तमी। यह संस्कृतवाग्व्यवहारानुकूल ही है। संस्कृत में पत्नी को सन्तानोत्पत्ति की क्रिया में सदा ही अधिकरण माना जाता है। इसी बात को कहने का एक और भी ढंग है, यथा-*दशरथेन कौसल्यायां रामो जनित:।* यहाँ √जन् का णिच्सहित प्रयोग है। अब धातु सकर्मक हो गई है। इस प्रयोग में भी पत्नी (कौसल्या) अधिकरण ही है और दशरथ अनुक्त कर्ता। उसमें तृतीया हुई है। जहाँ जनन-क्रिया (उत्पन्न होता है, हुआ, होगा) शब्द से न भी कही गई हो, पर गम्यमान हो, वहाँ भी पत्नी की अधिकरणता बनी रहती है, जैसे—'*सुदक्षिणायां तनयं ययाचे*'[27] ; यहाँ मल्लिनाथादि टीकाकारों के अनुसार *सुदक्षिणायां जनिष्यमाणम्* ऐसा अर्थ है।

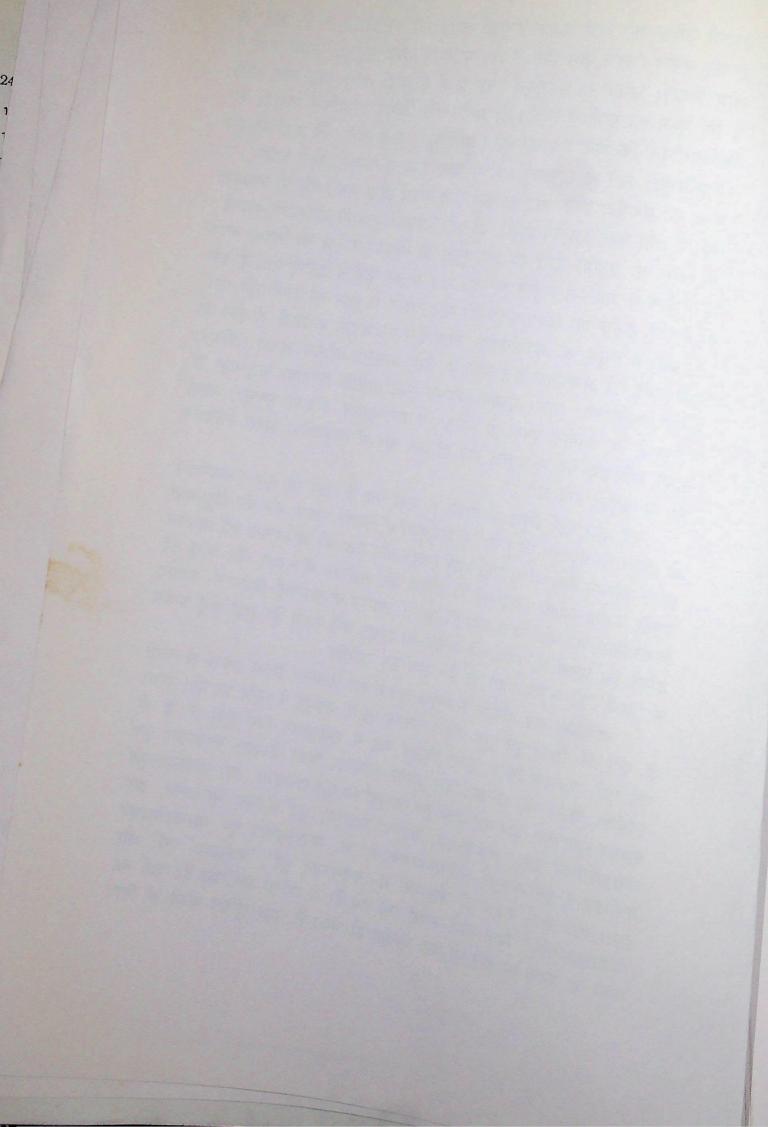
हिन्दी में जहाँ-जहाँ हम 'के लिए' इन शब्दों का प्रयोग करते हैं, वहाँ-वहाँ सब जगह संस्कृत में चतुर्थी का प्रयोग नहीं हो सकता। *अप्युपहासस्य समयोऽयम्* (क्या यह समय उपहास करने के लिए है)? पुन: *प्राणेभ्योऽपि प्रिया सीता रामस्यासीन्महात्मन:*[28] (सीता महात्मा राम के लिये प्राणों से भी अधिक प्रिय थी); '*नैष भारो मम*' (यह मेरे लिए बोझिल नहीं); तथा *किं दूरं व्यवसायिनाम्* (व्यवसायियों (उद्योगी पुरुषों) के लिए दूर क्या है); *नूतन एष पुरुषावतारो यस्य भगवान् भृगुनन्दनोऽपि न वीर:* (यह कोई नया ही पुरुष का अवतार है, जिसके लिए भगवान् परशुराम भी वीर नहीं हैं); इन सब उदाहरणों में यद्यपि हिन्दी में 'के लिए' का प्रयोग किया गया है, फिर भी 'तादर्थ्य' (एक वस्तु दूसरी वस्तु के लिए होने) का सम्बन्ध न होने से संस्कृत में हिन्दी के 'के लिए' के स्थान में चतुर्थी का प्रयोग नहीं हो सकता।

'से' के स्थान में पञ्चमी का प्रयोग हम तब तक नहीं कर सकते, जब तक अपादान (पृथक्करण) का भाव न हो। उदाहरणार्थ, 'मैं तुझे कितने समय से ढूँढ रहा हूँ' के लिए संस्कृत में वाक्य होगा *क: कालस्त्वामन्विष्यामि।*[25] जब काल अथवा वेला अवधि न होकर अवधि से व्याप्त हो, वहाँ अत्यन्त संयोग में द्वितीया होगी, यथा *कां वेलां त्वामन्विष्यामि।*[30] *वृक्षशाखास्ववलम्बन्ते यतीनां वासांसि* (मुनियों के वस्त्र वृक्षों की शाखाओं में लटक रहे हैं) इस वाक्य में स्पष्ट ही वृक्ष-शाखा अपादान कारक नहीं, किंतु वस्त्रों का अवलम्बन क्रिया द्वारा आधार होने से अधिकरण कारक ही है। अत: सप्तमी ही उचित है। 'मुझसे रामायण की कथा को समझो (जैसे) मैं (इसे) कहता हूँ '*निबोध मे कथयत: कथां रामायणीम्*', यहाँ भी नियमपूर्वक अध्ययन के न होने से, आख्याता (कहने वाला) अपादान नहीं है, इसलिए पञ्चमी का प्रयोग नहीं किया गया। इसी प्रकार *इदानीमहमागन्तुकानां श्रुत्वा पुरुषविशेषकौतूहलेनागतोऽस्मीमामुज्जयिनीम्*[21] में 'आगन्तुकानाम्' में षष्ठी हुई।

कभी-कभी चाहे अपादान का भाव स्पष्ट भी क्यों न हो, फिर भी हम

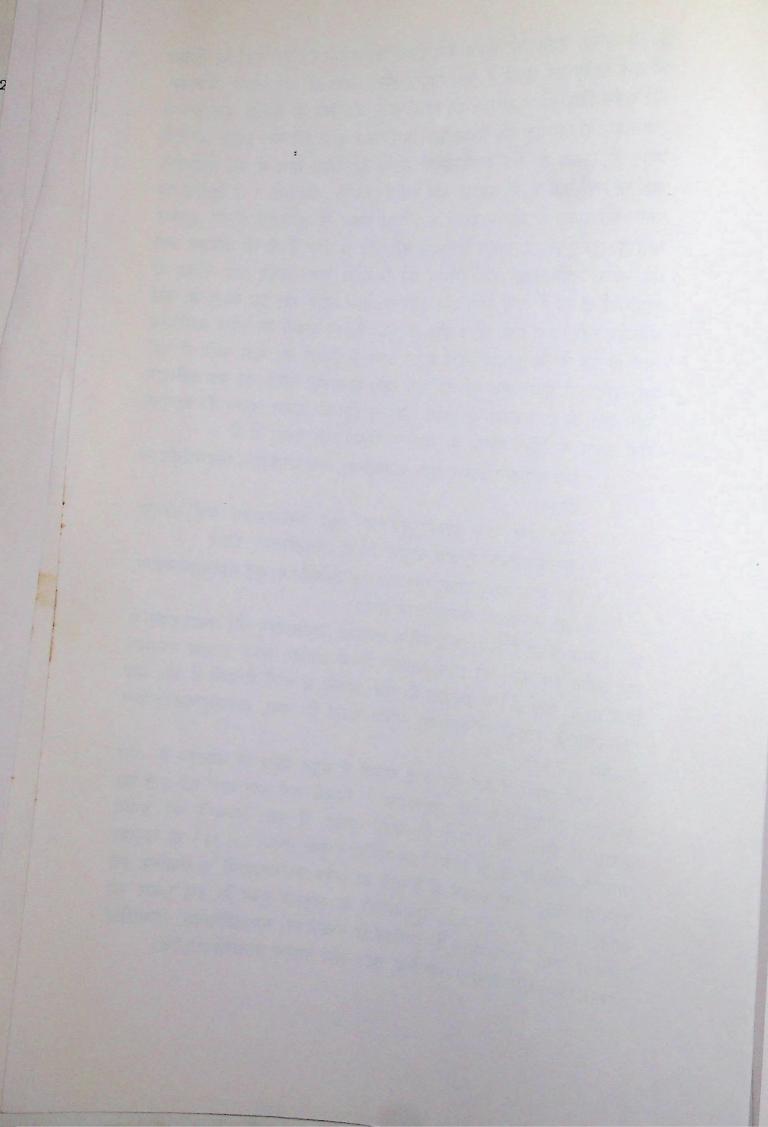
उसकी उपेक्षा कर दूसरे कारक (कर्ता, कर्म) की कल्पना करते हैं, जैसे '*स प्राणान् मुमोच* (उसने प्राण छोड़ दिये); अथवा *तं प्राणाः मुमुचुः* (उससे प्राणों ने छोड़ दिया); अथवा *स प्राणैर्मुमुचे* (वह प्राणों से छोड़ा गया)। यहाँ भाव स्पष्ट है कि पुरुष का प्राणों से वियोग है। संयोग और वियोग उभयनिष्ठ होते हैं। यह विवक्षाधीन है कि किस एक को ध्रुव (अवधिभूत) माना जाये। यदि प्राणों को ध्रुव (अवधिभूत) मानें तो अपादान अर्थ में प्राण शब्द में पञ्चमी होनी चाहिए, पर √मुच् का सकर्मक प्रयोग होने पर कर्म (जो पदार्थ छोड़ा गया) की भी आकांक्षा होती है और कर्ता (छोड़ने वाले) की भी। '*अपादानमुत्तराणि कारकाणि बाधन्ते*', इस वचन के अनुसार प्राणों की अपादानता को बाधकर कर्मत्व की विवक्षा करने पर (पुरुष में अर्थापन्न कर्तृत्व आ जाने पर) अनुक्त कर्म में द्वितीया होती है और *स प्राणान् मुमोच* यह वाक्य बनता है। यदि वियोग में पुरुष को अवधिभूत मानें, तो सकर्मक √मुच् का अकर्मकतया प्रयोग होने पर अथवा कर्मकर्ता के होने पर प्राण आदि की अपादानता बनी रहती है, जैसे, *यज्ज्ञात्वा मोक्ष्यसेऽशुभात् (गीता); मुच्यते सर्वपापेभ्यः* आदि। *मुच्यते स्वयमेव मुक्तो भवति। कस्मात्। अशुभात्।* हो सकता है कि वे दोनों प्रकार के प्रयोग (*स प्राणान्मुमोच, तं प्राणा मुमुचुः*) पहले से ही अभिप्राय-भेद से प्रयुक्त होते हों और बाद में समानार्थक होकर निर्विशेष रूप से प्रयुक्त होने लगे हों।

जो कुछ यहाँ √मुच् के विषय में कहा गया है, वहा वि-युज् (सकर्मक) के प्रयोग में अक्षरशः लागू है। '*न वियुङ्क्ते तं नियमेन मूढता, येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना*'[32]; यहाँ पुरुष (तद्) और प्रजा की अपादानता को बाधकर इनकी कर्मता स्वीकार की गई है। कर्तृत्व की आकांक्षा में मूढता और बन्धु को वियोगक्रिया का कर्ता माना गया है। पर हाँ, त्यागना के कर्मकर्तृ-प्रयोग में, *सार्थाद् हीयते* इस वाक्य में, सार्थ की अपादानता अक्षत बनी रहती है। शुद्ध कर्तृ प्रयोग में 'सार्थ' की कर्तृता होती ही है—*सार्थ* एनं *जहाति*।

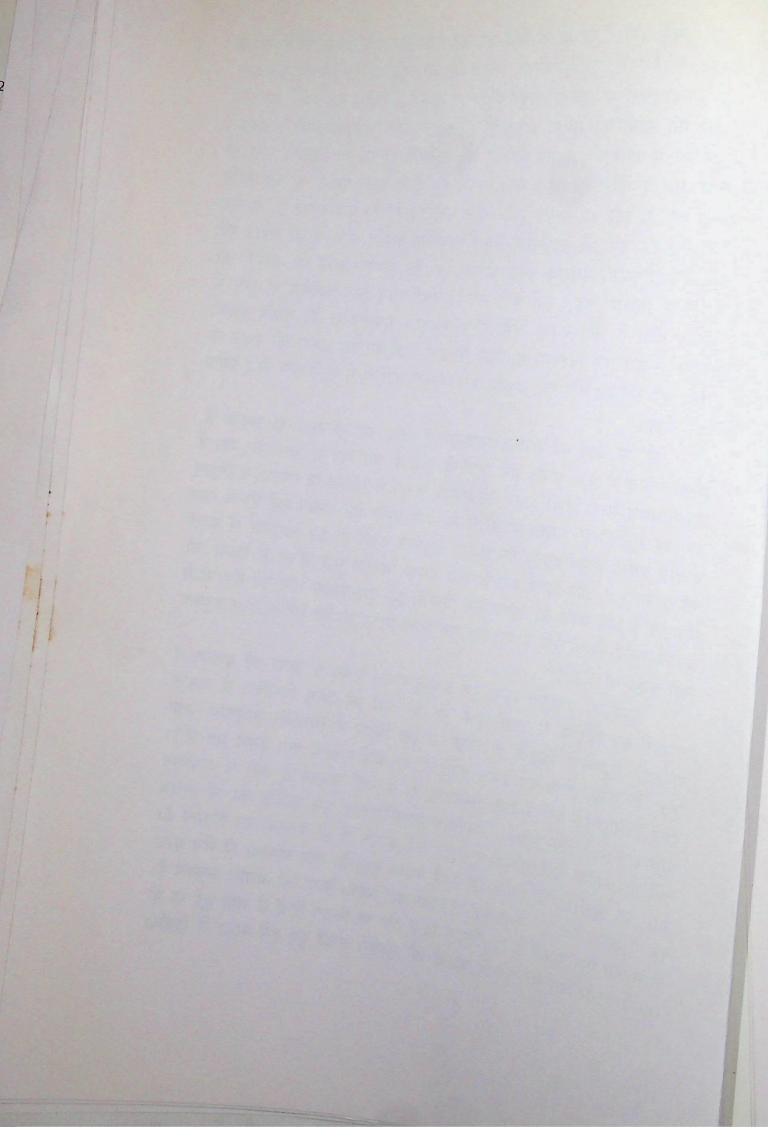
आजकल कई पण्डित निम्नस्थ वाक्यों का भाषान्तर भिन्न प्रकार से करते हैं, जैसे, छः महीने पूर्व एक भीषण भूकम्प आया, महमूद ने भारत पर एक हजार वर्ष पूर्व आक्रमण किया, तथा पिछले पक्ष में मूसलाधार वर्षा हुई। वे या तो उपर्युक्त वाक्यों का क्रमशः इस प्रकार भाषान्तर करते हैं-*इतः षण्मासान् पूर्वं बलवद् भूरकम्पत, इतो वर्षसहस्रं पूर्वं महमूदो भरतभुवमाचक्राम, इतः सप्ताहद्वयपूर्वं धारासारैरवर्षद् देवः*, अथवा-*इतः षड्भ्यो मासेभ्यः पूर्वं बलवद् भूरकम्पत, इतो वर्षसहस्रात् पूर्वं महमूदो भरतभुवमाचक्राम, इतः सप्ताहद्वयात् पूर्वं धारासारैरवर्षद् देवः*। यहाँ पहले प्रकार के भाषान्तरों में-'षण्मासान् पूर्वं', 'वर्षसहस्रं पूर्वं' और 'सप्ताहद्वयपूर्वम्', बिना सोचे-समझे रखे गये है। ये सर्वथा अनन्वित हैं। यहाँ वह समय जो घटना के होने के बाद व्यतीत हो चुका है, उसे सूचित करने के लिए

द्वितीया अथवा प्रथमा का प्रयोग कैसे किया जा सकता है? हम यहाँ पर द्वितीया का तभी प्रयोग कर सकते हैं, जब यहाँ अत्यन्त-संयोग हो। यदि कम्प, आक्रमण, और वर्षण क्रियाओं से क्रमश: छ: मास, हजार वर्ष तथा दो सप्ताह, पूर्ण रूप से व्याप्त हुए हों, अर्थात् यदि क्रिया उतने समय तक होती रही हो। प्रथमा का तभी प्रयोग हो सकता है, जब इससे समता रखती हुई क्रिया साथ में हो। तिङ्वाच्य कर्ता तो यहाँ क्रम से भू, महमूद और देव हैं। वस्तुत: हम यहाँ न तो द्वितीया का प्रयोग कर सकते हैं और न प्रथमा का। दूसरे प्रकार के भाषान्तरों में *इत: षड्भ्यो मासेभ्य: पूर्वम्* इत्यादि यद्यपि व्याकरण की दृष्टि से ठीक हैं तो भी वाञ्छित अर्थ को सूचित नहीं करते। इनमें समय की विवक्षित एक अवधि की अपेक्षा दो अवधियाँ दी गई हैं, एक आज और दूसरे छ: मास आदि और उस काल का कोई परिच्छेद नहीं किया गया, जो व्यतीत हो चुका है। इन वाक्यों का सरल असन्दिग्ध अर्थ तो यह है कि भूकम्प आदि घटना आज से पिछले छ: मास आदि में नहीं हुई, पर उससे पहले कब हुई यह पता नहीं। निस्सन्देह वक्ता का यह अभिप्राय नहीं। अत: ये दोनों प्रकार के प्रयोग दोषयुक्त होने के कारण त्याज्य हैं। उपर्युक्त दोनों प्रकार के दूषित वाक्यों के स्थान में शिष्टसम्मत प्रकार ये हैं :

1. *अद्य षण्मासा बलवद् भुव: कम्पितायाः, अद्य सप्ताहद्वयं धारासारैर्वृष्टस्य देवस्य।*
2. *अद्य षष्ठे मासे बलवद्भूरकम्पत, अद्य वर्षसहस्रतमे वर्षे महमूदो भरतभुवमाचक्राम, अद्य चतुर्दशे दिवसे धारासारैरवर्षद् देव:।*
3. *इत: षट्सु मासेषु बलवद् भूरकम्पत, इतो वर्षसहस्रे महमूदो भरतभुवमाचक्राम, इत: सप्ताहद्वये धारासारैरवर्षद् देव:।*

प्रथम प्रकार में दिये गये वाक्यों में *षण्मासा:*, *वर्षसहस्रम्* और *सप्ताहद्वयम्*-ये सब अतीत हुए काल की इयत्ता बतलाते हैं। ये *अतीता: सन्ति* इत्यादि गम्यमान क्रियाओं के कर्ता होने से प्रथमान्त है। भुव: इत्यादि में षष्ठी शैषिकी है और अद्य *(अस्मादह्न:)* पञ्चमी के अर्थ को सूचित करता है। यथा, *अद्यप्रभृत्यवनताङ्गि तवास्मि दास:।* [29]

दूसरे प्रकार में दिये गये तीनों वाक्यों में बहुत थोड़ा ही वक्तव्य है। *अद्य षष्ठे मासे* इत्यादि में सप्तमी भावलक्षणा है, जिसमें अर्थ *षष्ठे मासे गते सति* इस प्रकार से लिया जा सकता है। तीसरे प्रकार में इत: पञ्चमी का प्रयोग *यतश्चाध्वकालनिमानं तत्र पञ्चमी* इस वार्तिक (भुव: प्रभव: 1.4.31) के अनुसार हुआ है। षट्सु *मासेषु* इत्यादि में सप्तमी का प्रयोग कालात्सप्तमी च वक्तव्या इस वार्तिक (भुव: प्रभव: 1.4.31 सूत्रान्तर्गत) के अनुसार हुआ है। इस प्रकार की रचना में शाबर-भाष्य प्रमाण है- *प्रतीयते हि गव्यादिभ्य: सास्नादिमानर्थ: तस्मादितो वर्षशतेऽप्यस्यार्थस्य सम्बन्ध आसीदेव, तत: परेण ततश्च परतरेणेत्यनादिता।*

उपर्युक्त तीनों वाक्यों के अर्थ को कहने का एक और प्रकार भी हो सकता है-*इतः षड्भिर्मासैः पूर्वं भूरकम्पत, इतो वर्षसहस्रेण पूर्वं महमूदो भरतभुवमाचक्राम, इतः सप्ताहद्वयेन पूर्वं धारासारैरवर्षद् देवः।* इन वाक्यों में तृतीया का प्रयोग कार्य की पूर्वता की सीमा को सूचित करता हैं *(अवच्छेदकत्वं तृतीयाया अर्थः)*। संस्कृत व्याकरण में मासपूर्वः इत्यादि समासों की अनुमति दी गई है।[30] इसके साथ ही *मासेन पूर्वः* (महीना भर पहले का), *वर्षेण पूर्वं* आदि व्यस्त प्रयोगों को भी निर्दोष माना गया है। यदि हम *मासेन पूर्वः* (एक महीना पूर्व का) कह सकते हैं, तो क्या कारण है कि हम *इतः षड्भिर्मासैः पूर्वं भूरकम्पत* अर्थात् आज से छः महीने पूर्व पृथ्वी काँप उठी'(अक्षरार्थ-पृथ्वी काँपी, ऐसे कि कम्पन क्रिया छः महीनों की पूर्वता से विशिष्ट हुई) नहीं कह सकते? यहाँ पूर्वम् क्रियाविशेषण के रूप में प्रयुक्त हुआ है। यह रचना अभी शिष्ट-व्यवहार-समर्थनापेक्ष है। यद्यपि इसकी शुद्धता में हमें पूर्ण विश्वास है, फिर भी हम छात्रों को इस प्रकार की रचना के प्रयोग की अनुमति नहीं देते, क्योंकि हमें संस्कृत साहित्य में अभी तक ऐसा प्रयोग नहीं मिला।

'से' के अर्थ को संस्कृत-भाषान्तर में किस तरह से कहा जा सकता है, इसके विषय में कुछ संकेत हम पहले दे चुके हैं चार दिन से मेघ बरस रहा है इस साधारण सरल हिन्दी वाक्य की संस्कृत बनाने में संस्कृत के गण्यमान्य विद्वान् उपर्युक्त शुद्ध शिष्ट-सम्मत प्रकारों में से प्रथम प्रकार का आश्रय लेते हैं। वे *अद्य चत्वारो वासरा वर्षतो देवस्य* इस प्रकार भाषान्तर बनाते हैं। इस भाषान्तर में काल की प्रधानता है और क्रिया की गौणता। इसके विपरीत मूल वाक्य में क्रिया की प्रधानता है ओर काल की अपेक्षाकृत गौणता। इस गुण-प्रधान-भाव को हम पहले प्रपञ्च-पूर्वक दिखा चुके हैं। सो दिए हुए हिन्दी वाक्य का यह निर्दोष संस्कृतानुवाद नहीं कहा जा सकता।

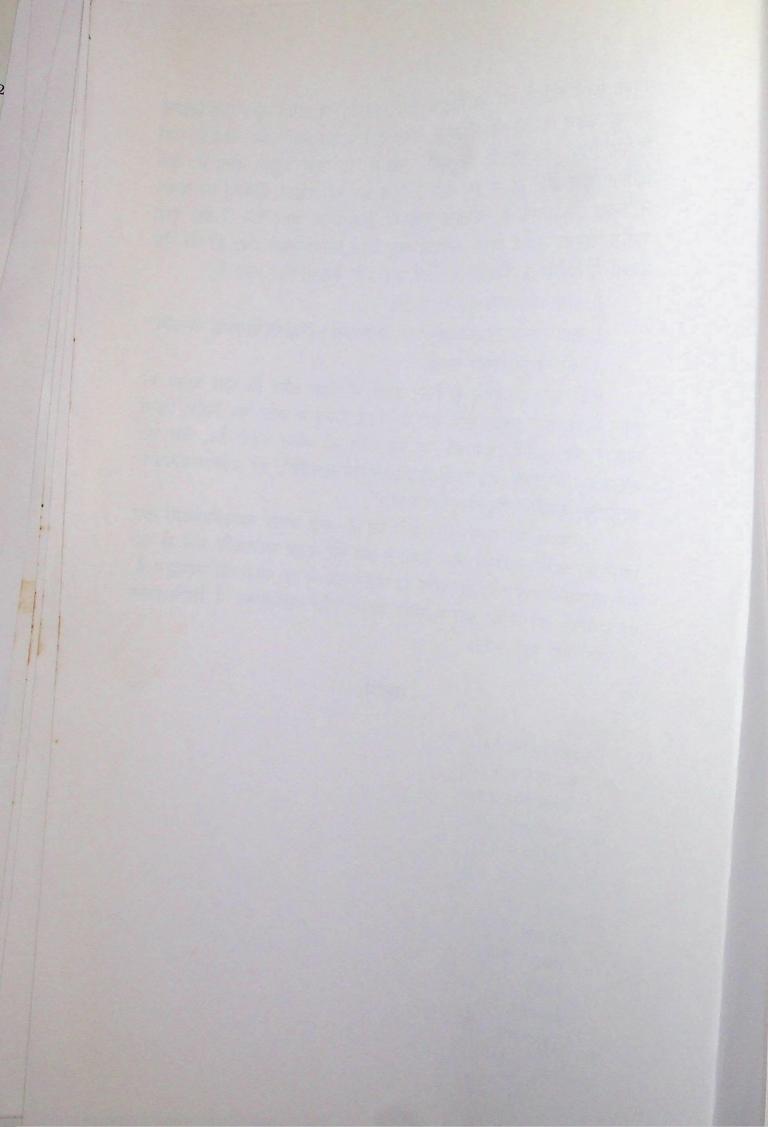
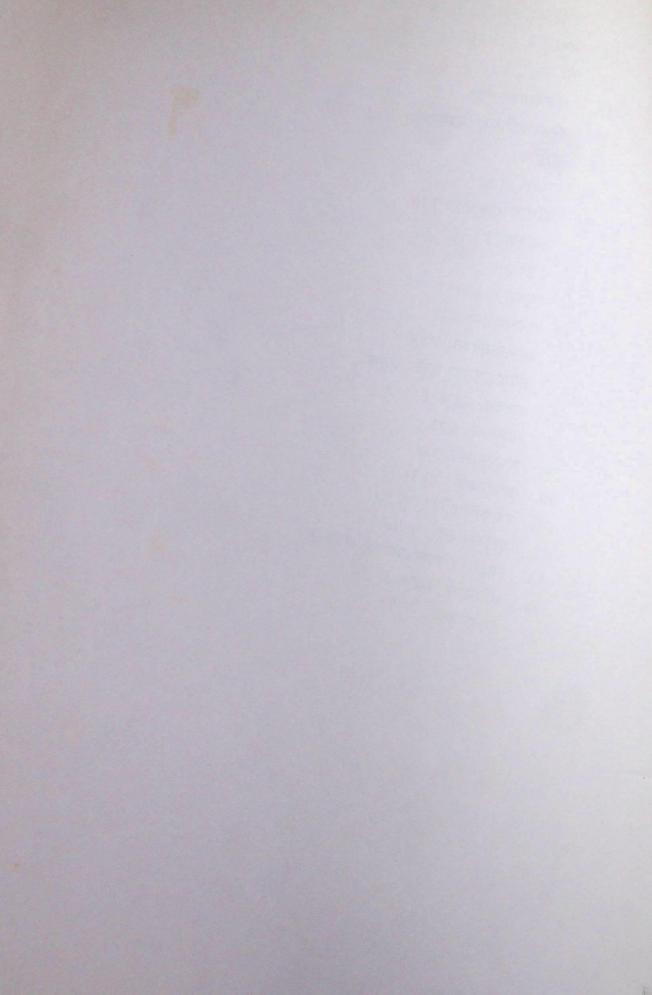
क्रिया की प्रधानता रखते हुए अर्थात् समान वाक्य में क्रिया को कृदन्त से न कह कर तिङन्त से कहते हुये 'से' के अर्थ को किस विभक्ति से कहना चाहिए? आजकल विद्वानों के लेखों में इस विषय में विभक्ति-साङ्कर्य पाया जाता है। कोई तृतीया का प्रयोग करते हैं, तो कोई पञ्चमी का। हमारे मत में ये दोनों विभक्तियाँ यहाँ सर्वथा अनुपपन्न हैं। न यहाँ अपवर्ग है और न अपादान (विश्लेष में अवधि-भाव)। 'यतश्चाध्वकालनिर्माणम्' इस वार्तिक का भी विषय नहीं है, क्योंकि वहाँ भी काल मापने की अवधि में ही पञ्चमी का विधान है। चार दिन अवधि नहीं, वर्षण-क्रिया से व्याप्त हुआ है। यदि सोमवार से मेघ बरस रहा है अथवा 'बरसा' ऐसा कहें तो 'सोमवार' वर्षण-क्रिया की अवधि अवश्य है। इससे हम माप सकते हैं कि कितने दिनों तक या कितने दिनों से वर्षा हुई या हो रही है। 'चार दिन से' इत्यादि वाक्यों की संस्कृत बनाते हुए हमें काल में द्वितीया

प्रयुक्त करनी चाहिये और यह द्वितीया 'अत्यन्तसंयोग' में होगी। कुछ-एक विद्वानों का यह कहना कि अत्यन्त-संयोग के समान होने पर भी जहाँ 'तक' अर्थ है, वहाँ द्वितीया शिष्ट और इष्ट है, पर जहाँ हिन्दी में 'से' शब्द प्रयुक्त होता है, वहाँ द्वितीया शिष्ट होती हुई भी इष्ट नहीं है, कुछ सार नहीं रखता। द्वितीया का प्रयोग न केवल शास्त्रसम्मत है, व्यवहारानुकूल भी है। इसलिए 'चार दिन से मेघ बरस रहा है' इसका सर्वथा निर्दोष *अनुवाद अद्य चतुरो वासरान्वर्षति देवः* ही है। ऐसे स्थलों में द्वितीया के व्यवहार के लिए कुछ एक उद्धरण दिए जाते हैं—

1. अद्य कतिपयान्यहानि नैत्रागच्छति
2. ततोऽस्मिन्नेव नगर ऊर्जितमुषित्वा कथमिदानीं बहून्यहानि दीनवासं पश्यामि[31]
3. अद्य बहूनि दिनानि नावर्तते[32]

कहीं-कहीं इस रचना से भिन्न प्रकार भी देखा जाता है। एक वाक्य के स्थान में दो वाक्य प्रयुक्त किये जाते हैं। पहले वाक्य में काल का निर्देश किया जाता है और दूसरे में क्रिया का (जो उस काल को व्याप्त करती है), जैसे *कः कालस्त्वामन्विष्यामि*[33], *कः कालो विरचितानि शयनासनानि*[34], नन *कतिपयाहमिवाद्य मद्द्वितीयः कर्णीपुत्रो विपुलामनुनेतुमभिगतः*।[35]

इस प्रकार की रचना की समाधि यह है—*यदा प्रभृति त्वामन्विष्यामि तदा प्रभृति कः कालोऽतिक्रान्तः* इतना लम्बा न कह कर वक्ता संक्षेपरुचि होने से *कः कालस्त्वामन्विष्यामि* इतना ही कहता है। बोल-चाल में यह प्रकार भी हृदयङ्गम है, पर अध्याहार की अपेक्षा होने से सर्वत्र प्रशस्त नहीं। वाकोवाक्य में शिथिलबन्ध भी दूषण नहीं माना जाता।

सन्दर्भ

1. *कुमारसम्भव*, 1.4।
2. *कुमारसम्भव*, 1.39।
3. *किरातार्जुनीय*, 1.21।
4. *कुमारसम्भव*, 6.68।
5. *कुमारसम्भव*, 3.22।
6. अष्टाङ्ग॰ सूत्र॰, 2.38
7. ऋग्वेद, 1.17.3
8. महाभाष्य, 2.2.29
9. उद्योगपर्व, 94.51।
10. *पञ्चतंत्र*, 1.137।
11. *नैषधचरित*, 3.93।
12. शिशुपालवध, 1.29

13. काशिका, सूत्र 1.3.35 के अन्तर्गत
14. मनुस्मृति, 11.183
15. तै० उ०, 2.8
16. आश्वलायन गृह्य०, 1.20
17. तन्त्राख्यायिका, मित्रसम्प्राप्ति, कथा1
18. *काशिका*
19. रघुवंश, 2.62
20. अभिज्ञानशाकुन्तल, 1.10
21. रामायण, 1.1.17
22. 2.24.2।।
23. रघुवंश, 2.64
24. रामायणचम्पू 5.22
25. स्वप्नवासवदत्त, अङ्क 4
26. तापसवत्सराज, द्वितीय अङ्क
27. चारुदत्त, अङ्क 2
28. शाकुन्तल, 6.22
29. *कुमारसम्भव*, 5.86.
30. अष्टाध्यायी, 2.1.31
31. उभयाभिसारिका, पृ० 9,11.
32. धूर्तविटसंवादः, पृ० 10.
33. (छाया) -स्वप्नवासवदत्त, अङ्क 3
34. अविमारक, अङ्क 3
35. पद्मप्राभृतक, पृ० 7

The Thai vocabulary is full of words of Sanskrit origin.

Thailand's links with India go back to hundreds of years. And the strongest of these links, apart from religion and culture is Sanskrit with which the Thais developed a sense of belonging since very early times.

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PRASAD PANOM RUNG SANSKRIT INSCRIPTION OF THAILAND---A TEXTUAL, LINGUISTIC AND LITERARY APPRAISAL

------------Satya Vrat Shastri

Panom Rung is a hillock in the district of Nangrong in the province of Buriram of Thailand. On it stands a Prasad, a Hindu shrine of the Lopburi period which had fallen apart but has now been restored. A pillar outside it carries writing on all four sides. The writing is in verse and is divided into three Paṭalas, parts, each of which carries a colophon at the end which designates it after the subject matter, the Saundaryapaṭala which describes the handsomeness and other qualities of the king (Narendrāditya), the Sarvavidyāsbhyāsapaṭala, his mastery of all the lores and the Vidyasiddhiyogapaṭala, his achievements on account of these lores. The inscription was put up as a record of the gifting of a palanquin (*dolā*) called Indradolā by the King Narendrāditya to the temple of Bhadreśvara.

The inscription does not carry the name of its composer. It looks the portion after the third Paṭala was added by another writer. The composer is referred to here by third person , *saḥ*. Called as *kāvyavid*, the knower of poetry, he is said to have been able to compose, *śaśāka*, this eulogy of Narendrāditya, *imaṁ narendrādityasaṁstavam*, that in excellence equals the eulogy by Pravarasena, *stotraṁ varaṁ pɸravarasenakṛtes samānam*, in five Paṭalas; the inscription has only three of them at present; single-handedly, *ekaḥ* .The use of the Perfect Tense in *śaśāka* also lends credence to the view that it is some one else who supplemented his work This Tense, the *liṭ lakāra*, is used in conveying something which is *parokṣa*,i.e.,unperceived by the speaker. Now, no composer would speak about himself as 'he composed the eulogy which was beyond his

perception.' It is possible the supplement writer would have given the name of the writer but it got lost in the few l preceding damaged lines.

One of the bigger Sanskrit inscriptions of Thailand, the Prasad Panom Rung Sanskrit inscription offers enough material to a researcher for its linguistic and literary peculiarities. Due to scribal errors or the ravages of time its text has got damaged at places which puts considerable strain on an analyst for arriving at the probable correct reading with the minimum of changes. An attempt is made here to restore the distorted text as also to evaluate it from the linguistic and literary points of view.

The linguistic peculiarities can be classified into two, general and specific. Among the general mention may be made of the doubling of the consonants under certain conditions. Pāṇini has the rule that the *yar* consonants, i.e. the consonants *y, v* and *r* coming after *r* and *h* preceded by a vowel are to be doubled optionally: *acorahābhyāṁ dve* (8.4.64). This option of Pāṇini is never even once been exercised in the inscription. The consonants *y, v* and *r* are doubled in it in the given circumstances invariably. It is because of this that *dharma* always appears in it as *dharmma*, *varma* as *varmma*, *sarva* as *sarvva*, *nirmāya* as *nirmmāya*, *nirmalamukham* as *nirmmalamukham*, *sūrya* as *sūryya*, *arka* as *arkka* and so on. This doubling was not restricted only to single words. It was extended to even the contiguous words, e.g., *bhūtarccā* (*bhūta+arcā*) (Face I, line 20), *dhāmabhir yyaḥ* (*dhāmabhir yaḥ*) ((Face II, line19), śanair yyogam (*śanair yogam*) (Face II, line 21). Further, Pāṇini has the rules *anusvārasya yayi parasavarṇaḥ* and *vā padāntasya* (8.4.58 and 8.4.59) according to which a nasal, *anusvāra,* coming at the end of a word is changed optionally to the letter homogenous of the following consonant with the exception of the aspirate *h* and the sibilants. Here too the inscription does not exercise the option, e.g.,

sutarān nayanābhinandaḥ for *sutarāṁ nayanābhinandaḥ* (Face I, line 7); *srastun dhruvam* in place of srastuṁ *dhruvam* ((Face I, line 11); *devan na vetti* in place of *devaṁ na vetti* (Face II, line 8), *ātmīyan tyajanty eva* in place of *ātmīyaṁ tyajanty eva* (Face II, line 14); *arddhendudhran tam* in place of *arddhendhraṁ tam* ((Face II, line 16); ...*nītan tan danti*. in place of *nītaṁ taṁ danti*.. (Face IV, lines 9-10).An interesting example where it is resorted to serially is *bhujadvayan nirjitavairivṛdan dṛṣṭārddhabhāgam* in place of *bhujadvaṁ nirjitavairivṛdaṁ dṛṣṭārdhabhāgam* (Face I, line 24). *b* is written in the inscription as *v* : *vibhartti, vibheda, vabhau.* Among the specific peculiarities mention may be made of the use of the word *Unmanā* for *Umā*, the consort of Śiva: *Śivo jayaty unmanayaikadhāmā.* Now this *Unmanā* nowhere figures in Indian Sanskrit literature. No Sanskrit dictionary, old and new, lists it. But it appears to have been in vogue in the Southeast Asian region in the earlier period as evidenced by its use in the Sdok Kok Thom Inscription of Thailand

kāhaṁ himādritanayeva śarīrayaṣṭer
ardham manoramavarasya pariṣvajāmi/
ity unmanā iva manoratharaṅgam aṅgam
āliṅgate sma paritaḥ kila yasya lakṣmīḥ//

And the Bantey Srei Inscription of Siam Reap of Combodia:

unmanā yā satī kāntā nitāntaśivasaṅgāt/
jagaddhitāya śāśaktu sā śaktir acalātmajā//

Punīta in the sense of pure is now common in Hindi. But it certainly is not Sanskrit. Sanskrit is *pūta*. The composer of the inscription, however, uses it *punītasuruciḥ* which is rather interesting in the discovery that the word had come into use fairly early, in an inscription of Southeast Asia of about the 10th Cen. A.D.

At two places in the inscription the poet takes liberty with the name of the king. At one place (Face IV, line 9) he substitutes the second part of it, *āditya* with *arkka*, a synonym of it: *śrīnarendrārkkanītam,* at another place (Face IV, line 18) with *sūryya* another synonym of it: *narendrasū.* For the second there could be a metrical compulsion *narendrāditya* as such without a split up in two quadrants not being possible of adjustment in the same quadrant but there should have been no such compulsion in the case of the first one, the metre being Anuṣṭubh where *narendrāditya* as such could easily fit in.

The word *dhāman* has the sense in Sanskrit either of abode or majesty, *tejas*. The author uses it ~~it~~ either in the sense of the body which is an extension of the sense of abode *śivo jayaty unmanayaikadhāmā,* victorious is Śiva who has the same body with Unmanā, viz., who shares the body with Unmanā. The construction *unmanayaikadhāmā* is what is technically called Vyadhikaraṇa Bahuvrīhi in Sanskrit grammar where a component which normally should form a part of a compound is kept out of it. The normal construction should have been *unmanaikadhāmā* with the dissolution being *unmanā ekaṁ dhama yasya*, whose one part is Unmanā. The construction as it is yields the meaning—and that probably was the intention of the composer –to convey that Unmanā

formed one part of him. The other place where the word *dhāman* occurs is where the king is spoken of subsisting only on trees—what the poet intends to convey here is the product of the trees:

ramye girau ramyagiripratīte

nānādrumaiḥ pelavapallavāgraiḥ/

vrataṁ cakārāruṇadhāmabhir

yyaḥ kailasaśaile giriśo yathā prāk//

The word *vrata* is capable of yielding both the meanings in Sanskrit, eating and non-eating, *vratād bhojane tannivṛttau ca*, non-eating actually indicating not eating any other type of food except of a particular type only : *payovrato brāhmaṇaḥ, paya eva vratayati*, a Brāhmaṇa who subsists on milk only (to the exclusion of all other types of food). The king in the stanza above is spoken of subsisting only on the trees with the fringes of the tender leaves that were *aruṇadhāmabhiḥ*, of crimson hue. *Dhāman* has been used here in the sense of hue.

The poet of the Panom Rung Inscription goes in for the extension of the meaning not only in the case of the word *dhāman* only, he does so in the case of the word *āsya* too. Lord Śiva carries on his *āsya, svāsye vibhartti* , the unique Gaṅgā, *adbhtajahnujātām*, with the desire to bring about an equilibrium between heat and cold, *uṣṇatvaśītatvasamatvam īpsuḥ,* heat on account of the fire of the third eye and the cold on account of the moon. Now the Gaṅgā he does not carry on his face but on the head. This is how the author of the *Mudrārākṣasa* makes Pārvatī enquire of him as to who it is who

is stationed on his head : *dhanyā keyaṁ sthitā te śirasi.* It is on his matted locks that the Gaṅgā had descended when brought from heaven. How can the author of the inscription speak of Śiva carrying her on his face, *svāsye vibhartti*, unless it were to be taken in the sense of the upper portion, the third eye and the moon being on the upper part of the face and the Gaṅgā being still up from there in the locks.

The word *adbhuta* in the stanza above makes one pause and ponder as to why it should have been used. The word means unique, the kind of which, as it looks, was not there (already), unprecedented as Yāska explains *adbhtam abhūtam iva* (1.3.7). About the use of the word there could be two possibilities, one that it was used as a filler—the author wanted to insert a word with three syllables. starting with a vowel for euphonic combination with the preceding *rtti* (*vibhartti*) to complete the metre or the one that it has a deeper meaning. There is little scope for first possibility. The author of the Panom Rung Inscription is not an ordinary poet. He is described as *kāvyavid*, the connoisseur of poetry. He was, therefore, not the type who could be found fumbling for words. He was an accomplished poet as can be marked by his rhythmic use of words *uṣṇatvaśītatvasamatva* and the string of alliterations *svāsye vibhartty adbhutajahnujātām*.

If *adbhuta* is accepted as a significant word here, the question is with what it has to go, with *jahnu* or *jahnujātā* ? Well, it can go with both. That is the *adbhutatva* here. *Adbhuto jahnur iti adbhutajahnuḥ, tasmāj jātā* , who is born of the unique Jahnu, he being unique in discharging her through his ears after having drunk her earlier on account of her having inundated his sacrificial ground thus having been credited with being the father to her, *jahnusūtā* or *jāhnavī* or *jahnujātā* meaning 'born of Jahnu' . *adbhutajanujātā* would

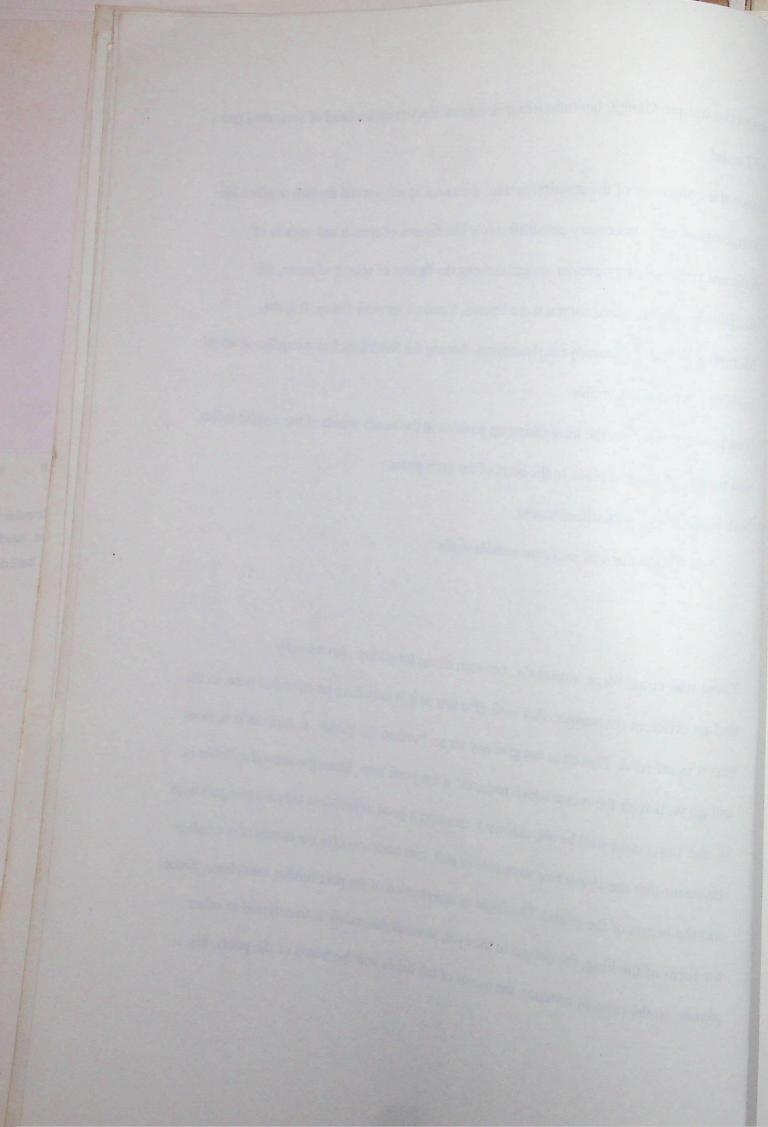
mean the unique Gaṅgā, her uniqueness being that she sits on the head of Siva, the Lord of Lords!

Since the composer of the inscription was *kāvyavid*, it was natural for him to adorn his composition with necessary embellishments like figures of speech and metres of different types to carry greater appeal. Among the figures of speech of sense, the Arthālaṅkāras, the more common are Upamā, Simile, Utprekṣā, Fancy, Rūpaka, Metaphor and Arthāntaranyāsa, Transition. Among the Śabdālaṅkāras Anuprāsa in all its varieties is the most visible.

The poet fancies that the king taking up position in the steady minds of the myriad ladies, did manage to find a place in the heart of the great poets:

yaḥ *kāminīnikaraniścalamānastho*

' pi sthātum arhati hṛdi sma mahākavīnām

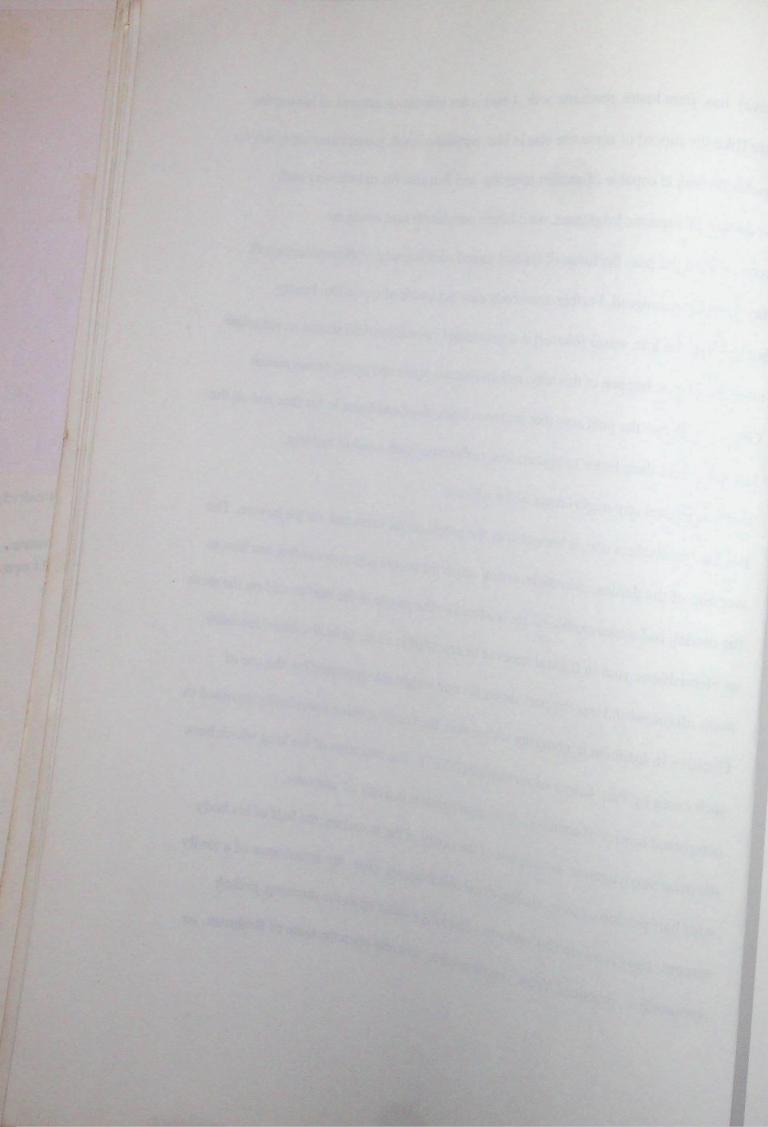
There was equal force, *samabala*, between liking for poetry, *kavitāruciḥ* and an efficient messenger, *dūtī varā* (the text as it is may have to be emended here. In the text it is *atī varā.* That does not give any sense. Further, the initial *a*, short as it is, does not go well with the metre which requires a long one here. Since the second syllable is *tī,* the first could well be *dū*, *dūtī varā* meaning a good or efficient lady messenger) with the result that the above two were able to pull him both ways [to the minds of the ladies and the hearts of the poets]. The flight of imagination of the poet further soars here. Since the form of the king, the delight to the eyes, *nayanābhinandaḥ,* is transferred to other places, in the present instance, the minds of the ladies and the hearts of the poets, his

existence could only be inferred through the nectarine speech with no blemish, or superior intellect, *vānyā sudhikayādhiyā vā*. The ladies would just close their eyes for a moment so that they could have a quick and a satisfying look at him (which could obviously be the mental one) *āśurucidarśanam antareṇa kṣaṇanimeṣagatās striyas tāḥ*. Proceeding on, the poet feigns conversation between Śiva and his consort Gaurī where she tells him that he of a form which is removed from origin, *bhavyavyapetavapuṣā*, he being *ajanmā* , has suppressed, annihilated, *abhibhūtaḥ,* Kāma who is said to possess a bit of good qualities, *gaditasadguṇaleśaḥ*. Just as she took Bhava, Siva himself as millions of Kāmas , the women (the singular *nārī* is in the collective sense here; *jātāv ekavacanam*) in their noble heart put (him, the king) the very one who was born of him, *yadbhava eva* (*yasmād bhavo=janma yasya*), as millions of Kāmas. The king is imagined here as the very son of Śiva. Going on in this vein the poet imagines that the Creator created Kāma to create him (the king) who is accepted for sure to be excelling even the gods, *surādhikam yam srastun dhruvam yat srjati sma kāmam.*

He further imagines, the text may have to be emended to *nu* from *na*, going with *śanke* it is indicative of fancy (Utprekṣā) that in the early period, *prāk*, he, performed Soma austerities and thereby achieved (the text has *prātaḥ* here which in all probability is an engraver's error for *prāptaḥ*) the skill in full, *avikalām kalām* (the author is playing on the word *kalā* which in the case of the king may mean art, skillfulness and that of the moon the digit) which excelled even the moon, *śaśāṅkād adhikām*, by which he, the Somī, the performer of the Soma sacrifice ((Soma-yāga) through the grace of the Creator, *srstrkrpayā* —the poet here again indulges in word play; while *śaśāṅka* was *soma*, the king was *somī*, who has the *soma* in him. He in his body (*nāye* should be emended here

to *kāye*) has pure lustre, *punītasurucih* , (but) is not inferior on account of having the lustre [like the moon] of some one else in him, *parakāntihīnaḥ*, *parakāntivaśād hīnaḥ na*. *parakāntihīnaḥ* is capable of another meaning and that also fits in here very well : not devoid of supreme brightness, *parā kāntiḥ parakāntiḥ tayā hīnaḥ na*.

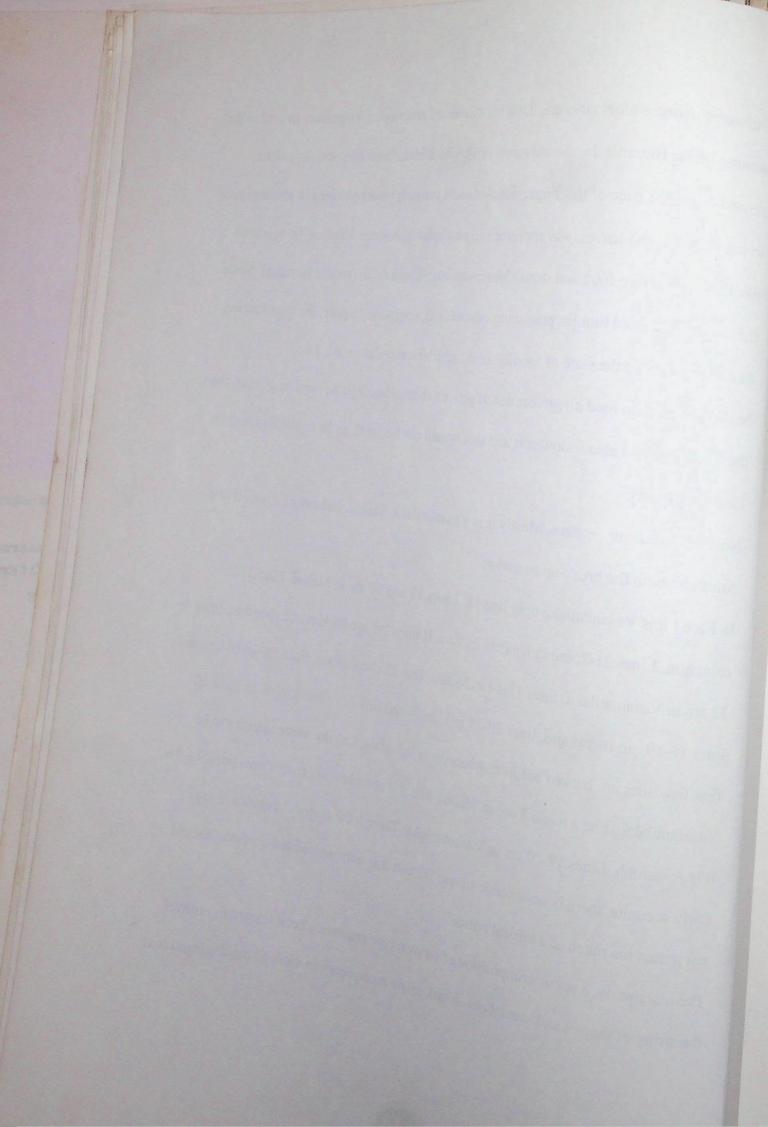
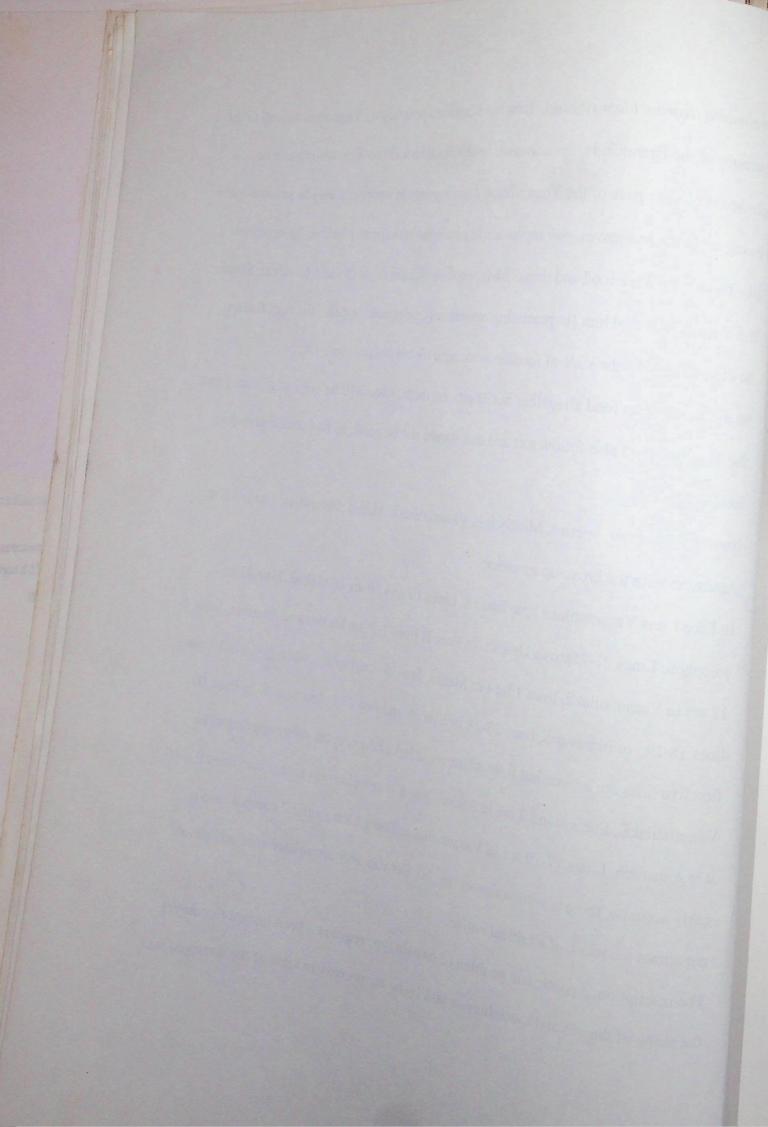
According to the poet the lustre of his face united with learning, *vidyāyutānanaruciḥ*, stays long, *cirasaṅgatā*. Further, somebody may get a wife of moon-like beauty but she may be lost, *naṣṭā [bhavet]* if unprotected (*rakṣakāvirahitā* should be *rakṣakair virahitā*) It may happen in this way, *tathavidhatayā*, again and again, *punaḥ punaḥ*.

Going on further the poet says that the moon bears blood-red lustre in his face and all the lotuses impart their lustre to his two feet, *rudhirarucilavañ candras tadāsye*, *sakalakamalam apy aṅghridvaye bhām̐ vibhartti*

He, the blemishless one, is honoured by the people on the earth and on the heaven. The worship of the deities, *amarāṇām arcca*, which the people adore, *nṛvandyā*, has him as the model, *tadanukaraṇabhūtā*. He is adored by the people in the heaven and on the earth as blemishless. *yadi* in the text needs to be emended to *sa hi*, *sa hi divi bhuvi lokānām mato niṣkalankaḥ*.Here the poet shows his rare insight into grammar by the use of Genitive in *lokānām* in company with *mataḥ*, the Genitive being specifically enjoined in such cases by Pāṇ. *ktasya ca vartamāne* (2.3.67). The two arms of the king which have conquered hordes of enemies, *nirjjitavairivṛndam* in a pair of armours, *dhṛtavarmmayugmam*, issuing out of the cavity of the mountain, the half of his body with half portion of them visible, *dṛṣṭārddhabhāgam*, give the appearance of a lordly serpent, *bhogīndravibhām̐ vibhartti*. The king getting up in the morning, *prātaḥ samutthāya*, , practiced Yoga, *yogam̐ cakāra*, and rent open the Gate of Brahman, *yo*

brahmaṇo dvāram idaṁ vibheda. Lest his sustained practice of Yoga were to lead to the burning of the Brahmāṇḍa, the universe, *brahmāṇḍabhedān nu bhiyātmayogaiḥ,* he slowed down the pace of the Yoga, *śanaḥ śanair yyogam imaṁ cakāra.* For seven months living on fruits and leaves, *yaḥ saptamāsān phalapatrabhojyam bhuñjan,* he appeared like those who have food and drink, *bhojanapānabhājāṁ tulya* (should be *tulyo*). Since the Yogins followed him [in practicing austerities], *yogigaṇe 'nuyāte*, the poet fancies, he did not achieve the state of foodlessness, *nirāhāram anāpta eṣaḥ,* i.e.,
he did not give up food altogether out of pity on them, *khedāt* [if he were to give up food, the Yogins would also follow suit and that would not be good; so he avoided giving up food altogether].

Now a word about metres. Mostly it is Vasantatilakā, Mālinī, Indravajrā, Upajāti and Anuṣṭubh with the break-up as under:

In Face I it is Vasantatilakā upto line 18. Lines 19 and 20 are in Mālinī. Line 21 is colophon. Lines 21-25are in Upajāti. In Face II lines 1-3 are broken and illegible, lines 4-12 are in Vasantatilakā, lines 13-14 in Mālinī, line 15 is colophon, lines 15-16 in Upajāti, lines 18-19 in Indravajrā, lines 20-21 in Upajāti and line 22 in Indravajrā. In Face III first five lines are broken but from whatever is left of the text the metre appears to be Vasantatilakā , line s 6 and 7 are in Mālinī, line 8 is colophon in prose. From lines 9—16 it is Anuṣṭubh. Lines 17-20 are in Vasantatilakā. Though the metrical composition is fairly accurate, there is *yatibhaṅga* in line 20. But it is only an isolated case and should not attract too much of a critical notice.

The inscription, a poetic composition of its own type requires a keen insight to unravel the string of fancies and metaphors--a task by no means easy in view of the damaged text

and the possible scribal errors. The inscription has a lot to offer to by way of aesthetic joy to an appreciative critic. Its expression wherever the text is not broken or blurred bespeaks the poet's high proficiency in producing a work of beauty which is a joy forever.

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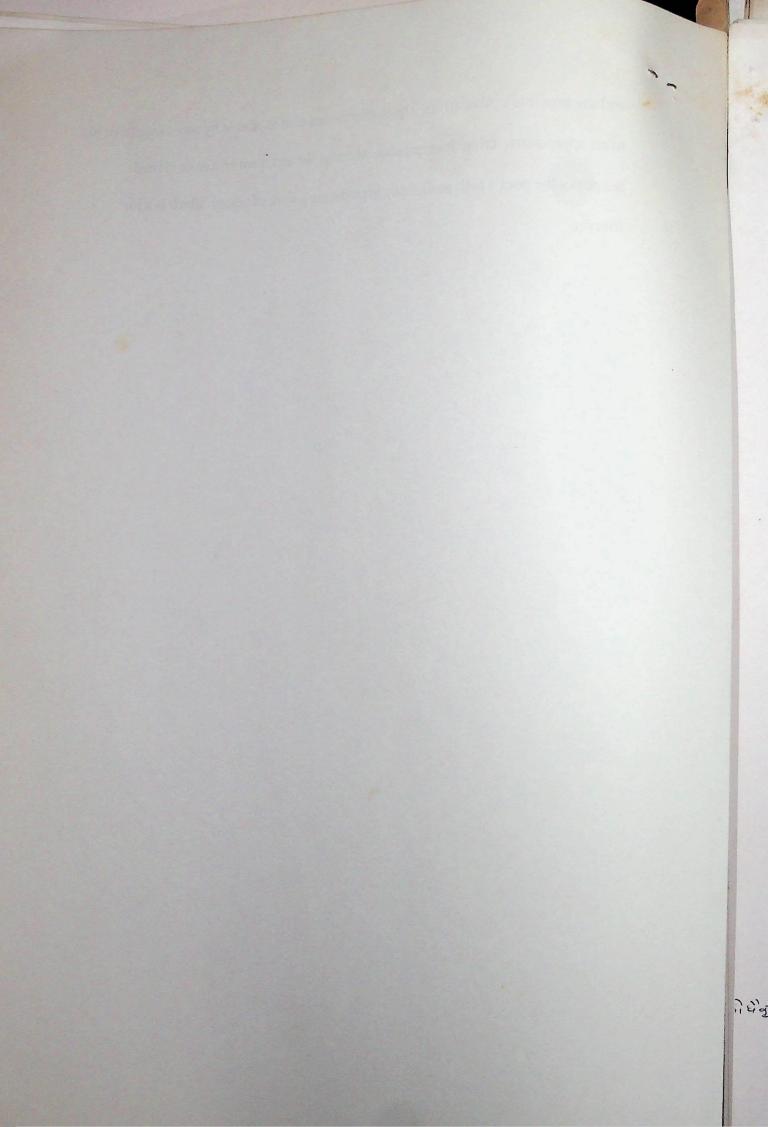
MṚCCHAKAṬIKA---REASSESSMENT IN 21st CENTURY

Satya Vrat Shastri

Sanskrit dramaturgists list ten varieties of play, Rūpaka as they call it .Of these it is the Nātaka variety which has been widely pursued. The next in frequency is the Nāṭikā variety. Still next is the Prakaraṇa variety to which the Mṛcchakaṭika belongs. Its lesser pursuit probably was due to its inordinate length. It has got to have ten Acts with varied sentiments and characters. Out of the few Prakaraṇas available in extant Sanskrit literature the Mṛcchakaṭika stands out as A category in itself being the only social play of its type. Its main theme is the love affair between a Courtezan and a Brahmin merchant reduced to utmost penury, thanks to his overindulgence in munificence. In between are thrown up to form its social mosaic gamblers, thieves, the go-betweens and a dose of political intrigue.

The very start of the play is curious. It opens with a statement about its author who on reaching up to the age of hundred years and ten days had entered into fire:labdhvāyuḥ śatābdaṁ daśadinasahitaṁ śūdrako 'gniṁ praviṣṭaḥ prompting the scholarly community to scurry for discovering its real authr, because of the impossibility of the author, as recorded in the Prologue, speaking of his own death. Notwithstanding this impossibility in popular perception, he, Śūdraka, is its author. Who he was and in which period he flourished would continue to occupy the attention of scholars as it has done over the past century or so.

While the greatness of this mythical Śūdraka as a playwright is beyond question, he having evolved a play out of a mosaic of conflicting situations with unflagging interest, his greatness as a poet has not met with as much notice of connoisseurs as it should have. An instance par excellence of this is his description in Act V of a rainy day with sky overcast with as many as forty different similes, fancies and metaphors, perhaps the largest number, for the description of a given phenomenon in the entire range of Sanskrit literature.
The clouds on the day are compared to the hearts of separated women वियुक्त-वनिताहृदयानुकारैः 1, they are as dark as the lordly elephants गजेन्द्रमलिनैः 2 or the wet Tamala leaves आर्द्रतमालपत्रमलिनैः 3 or the herd of buffaloes महिषकुलनीलैः 4 or the dark snakes नीलैः [illegible] 5 or [illegible] a parasol-like canopy for the world, [illegible] 6. They rush against each other like elephants गजा इवान्योन्यमभिद्रवन्तः 7. With their thunder jump up the peacocks which appear fanning the sky with their spread out plumage केकाभिः [illegible] मयूरैः खं वीज्यते 8 They envelop the moon as do the men who bring disgrace to their families the renunciation, Samnyasa संन्यासः कुलदूषणैरिव जनैः मेघैर्वृतश्चन्द्रमाः 9 The lightning in them is like a woman of low family who does not stay at one place (x) It also serves as a golden torch for scouting the palaces काञ्चनदीपिकेव The cloud is रचिता प्रासादसञ्चारिणी 11

(x) विद्युन्नीचकुलोद्गतेव युवतिर्नैकत्र सन्तिष्ठते 10

looked upon as king ——————————————→ whose showers are its arrows which on account of their white colour appear bejeweled धाराधातैर्मणिभिरनाहरणैः [12] Since a king is to have a flag, it is the lightning which serves as the same for the cloud king The cranes are this king's white turban and the lightning the chowrie. The condition of the sky at the time the playwright describes with an unmatched chain of fancies:

विद्युद्भिर्ज्वलतीव संविहसतीवोच्चैर्बलाकाशतै-
र्माहेन्द्रेण विवल्गतीव धनुषा धाराशरोद्गारिणा।
विस्पष्टाशनिनिःस्वनेन रुवतीवाघूर्णतीवानिलै-
र्नीलैः सान्द्रमिवाहिभिर्जलधरैर्धूपायतीवाम्बरम्॥ [15]

"The sky is as if blazing owing to lightning flashes, as if laughing boisterously owing to hundreds of cranes, as if galloping about owing to Indra's rainbow discharging arrows in the form of showers, as if shouting up owing to the very distinct noise of thunder, as if reeling due to winds and as if throwing incense densely owing to the dark snake-like clouds.

Even outside of this lengthy description which in volume and innovation in going in for divining appropriate standards of comparison, almost a feat indeed, his similes and metaphors have freshness and novelty about them. His stanza

limpatīva tamo 'ṅgāni varṣatīvāñjanaṁ nabhaḥ
asatpuruṣaseveva dṛṣṭir viphalatāṁ gatā

in describing the pitch darkness clinging to (lit. besmearing) the limbs as it were and giving the appearance of the sky showering forth collyrium leading to the failure of the eyesight—and here comes the most unusual of the similes—like the service to a bad person, is well-known enough. Equally well-known are his other stanzas or prose passages like सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम् [16] "happiness indeed shines after experience of miseries like the sight of a lamp in the midst of pitch darkness occurring in the context of Cārudatta ruing his poverty which has striking parallel in Kālidāsan statement यदेवोपनतं दुःखात् सुखं तद्रसवत्तरम् (Vikramorvaśīya), III. 21) छिद्रेष्वनर्था बहुली भवन्ति [17] "troubles multiply at weak points" occurring in the context of evidence after evidence going against Carudatta or शुभं पटः संवृत एव शोभते [18] "this cloth looks good when folded only" occurring in the context of the gambler Darduraka trying to hide himself from his colleague Sabhika by covering himself with an upper garment but being not able to do so for its having gone into tatters or साहसे श्रीः प्रतिवसति [19] "fortune favours the brave" occurring in the context of Śarvilaka's rejoinder to his lady love Madanikā for his having attempted a rash deed or निशायां नष्टचन्द्रायां दुर्लभो मार्गदर्शकः [20] "in the night with no moon it is hard to get one who can show the way" occurring in the context of Śarvilaka appreciating Madanikā's suggestion to return the bunch of stolen ornaments to Cārudatta by posing as one of his kin have become household words in Sanskrit., Nothing can be more creditable for the playwright than the fact that one of his stanzas

आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते।
हृदये गृह्यते नारी यदेतन्नास्ति गम्यताम्॥ [21]

"an elephant is held by the tying chain, a horse by the reins, a woman by the heart. If you do not have this, then just get off" has been adopted as such by Viṣṇuśarmnan in his Pañcatantra.

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The playwright is expert in delineating a phenomenon in all its repercussions. See what happens to a person when he turns poor:

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न संतिष्ठते
सुस्निग्धा विमुखीभवन्ति सुहृदः स्फारीभवन्त्यापदः।
सत्त्वं ह्रासमुपैति शीलशशिनः कान्तिः परिम्लायते
पापं कर्म च यत् परैरपि कृतं तत्तस्य सम्भाव्यते॥[22]

"Owing to poverty a man's relatives do not stand up to or act up to his words ,extremely intimate friends turn their faces away, the troubles multiply, the spirit gets low, the luster of the moon of good character fades away, whatever sin others would have committed is ascribed to him".

सङ्गं नैव च कश्चिदस्य कुरुते सम्भाषते नादरात्
सम्प्राप्तो गृहमुत्सवेषु धनिनां सावज्ञमालोक्यते।
दूरादेव महाजनस्य विहरत्यल्पच्छदो लज्जया
मन्ये निर्धनता प्रकाममपरं षष्ठं महापातकम्॥[23]

"Nobody associates with him, nor talks to him respectfully, feeling shy, he in scanty clothes keeps a distance from big people, the rich men look at him with disdain on occasions of festivities in their houses. Poverty is the sixth big sin." How life-like it is! The playwright has drawn a real sketch of the kind of experience a poor man has to undergo in life.

It would be good to take a break from here and to pass on to the vocabulary. Since the playwright has to describe people in different vocations he permits himself the use of words going well with them, the words like गण्ड for pl, the gambler Sabhika asks the loser Saṁvāhsaka who expresses his inability to pay up the ten Suvarṇas that he is to pay अरे गण्ड: कुलकुलं[24] प्रतिपुरुष a dummy, Śarvilaka uses the word after breaking in Cārudatta's house to check whether the two men are feigning sleep or not प्रतिपुरुषं निवेशयामि[25], I send in the dummy, for feigning the sleep he uses the word लक्ष्यसुप्त[26] in contrast to really asleep for which he has the word परमार्थसुप्त . He has the device called आग्नेय कीट[27] The fire insect which can extinguish fire with its wings. In the gamblers' scene a number of words relevant to the game of dice are used. One such is पाठ in the sense of turn मम पाठः, मम पाठः[28], it is my turn, it is my turn, the gamblers quarrel among themselves about their turn. The other word is कत्ता, the sound of the throwing of the dice संवाहकः – कत्ताशब्दो मनो हरति[29]
The other words are त्रेता the Tray, पावर the Deuce , नर्दित Ace and कट Four

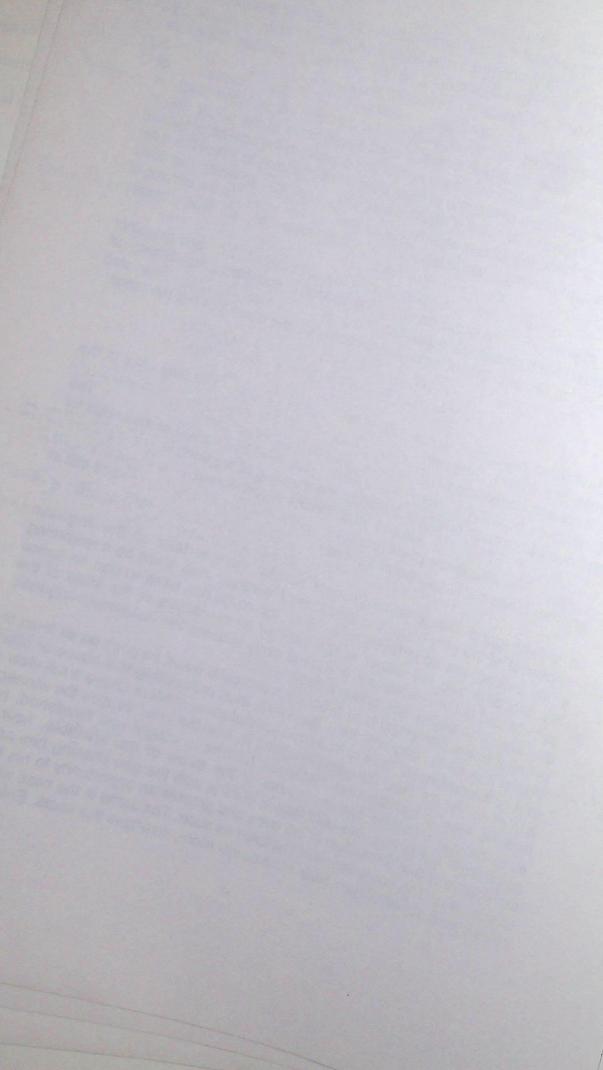
दर्दुरकः – त्रेताहृतसर्वस्वः पावरपतनाच्च शोषितशरीरः।
नर्दितदर्शितमार्गः कटेन विनिपातितो यामि॥[30]

The other peculiar words are fried, occurring in the speech of Śakāra which shows the origin of the much used HIUndi word; dignitary occurring in the Śakāra's address to them The turn to kill occurring in the context of the the Cāṇḍālas clamour to claim turn in Cārudatta's cexecution; In the sense of means occurring in the context of The playwright seems to have a liking for certain words. One such is in the sense of trifle, bagatelle which is used seven times in the oplay and in different contexts and with reference to different objects; in the context of quarrel between the gamblers where one of them Darduraka intending to assist the loser Saṁvāhaka speaks of the ten Suvarṇas as just to which the other gambler, Sabhika, the winner objects in the context of Cārudatta murdering Vasantasena for the sake of a little money and so on.

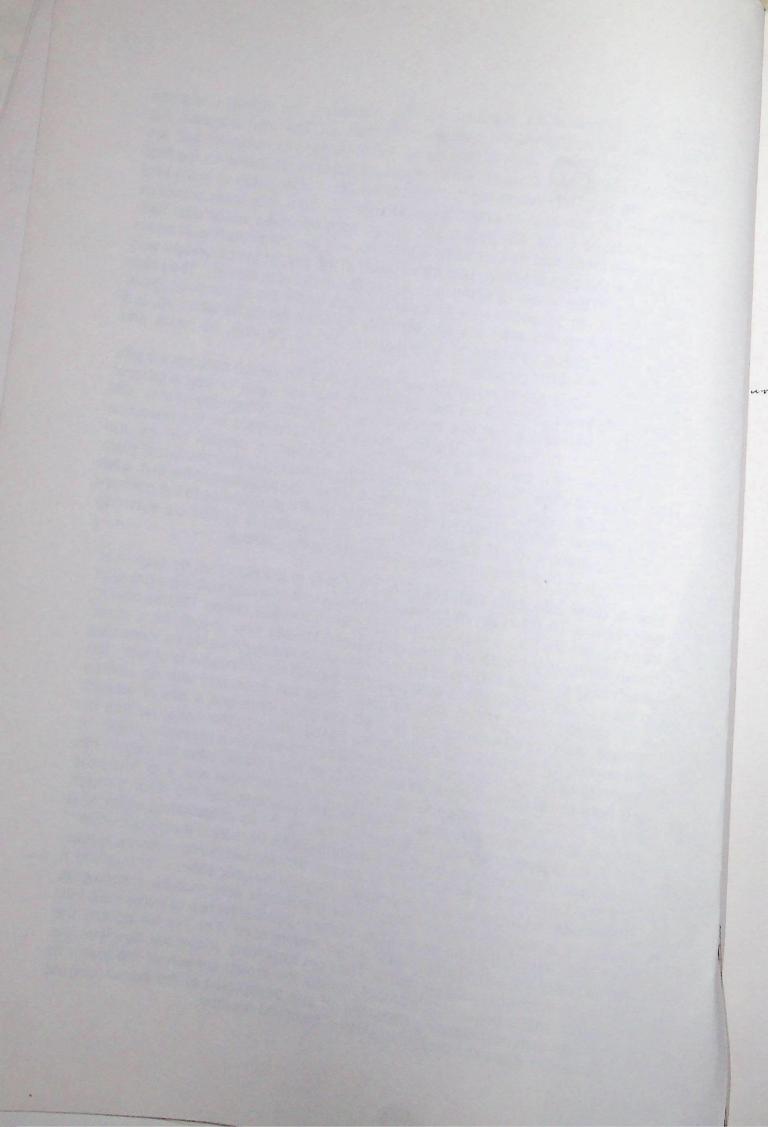
The word occurs twice in the play, first in the company of मेघ and the other time in that of वृष्टि, the occasion being the sudden unexpected fulsome help at the last moment. Jivananda expailins [37], and [38] can also go with it on the authority of texts on Astronomy as the cloud that fills the crops:

A few more noticeable words over here. The play uses in the sense of crushed, ill-treated : In it means consolation . The derivatives from like are used in a variety of meanings far removed from each other. Here has the meaning of breaking in In one place means apprehensive At another place loosened and still at another place contaminated and soiled

It will be good idea if some younger scholar were to take up the linguistic appraisal of the play under the guidance of a senior one. It will be a rewarding study indeed, not undertaken so far. Far too much has been written on topics like the date and the author of the work or its characters or the state of the society and culture depicted in it. But the study in areas like its in-depth linguistic and stylistic analysis still remain a desideratum.

Whenever the playwright is to describe a particular event he goes on all fours to sketch it in all its decibles, be it gambling, theft or breaking in a house or court trial or execution. He likes to make his spectators or readers t have a full view of it in all its details. How the gamblers gamble, how the loser dodges the winner/s, how he tries to outmanouvre him/them, how he is caught and thradshed, how even though in hiding find the sound of the throw of the irrestible, how his companion out to help in would fake a quarrel with the one chasing him and in the course of that throw dust in his eyes and provide an opportunity to his friend to slip away. The entire scene is captured as such. The same is the case with the court scene. An employee cleans the court- room, arranges the seats. Enters the

judge, the Adhikaraṇika together with the Assessors, the Śreṣṭhin and the Kāyastha. Call is given to the plaintiffs to file their suit. The case is argued, the person charged with crime is questioned, the witnesses are called for and are cross-examined, and the judgment delivered subject to its ratification by the final arbiter, the king. It is interesting to note from the words of the judge as to the kind of people he has to deal with, the people who hide truth, who when provoked would admit to crime, the people who though good otherwise would utter half-truth –a situation that has remarkable similarity with the one prevailing in courts in India in the present time. That the judiciary in the time of the playwright was not free from the influence of the executive is also hinted at in the play. The judge initially is not in a mood to hear the case of Śakāra under the apprehension that it could be a complicated one and says that his case cannot be taken up. But when he, Śakāra threatens to report against him to the king, he yields and agrees to entertain the case.

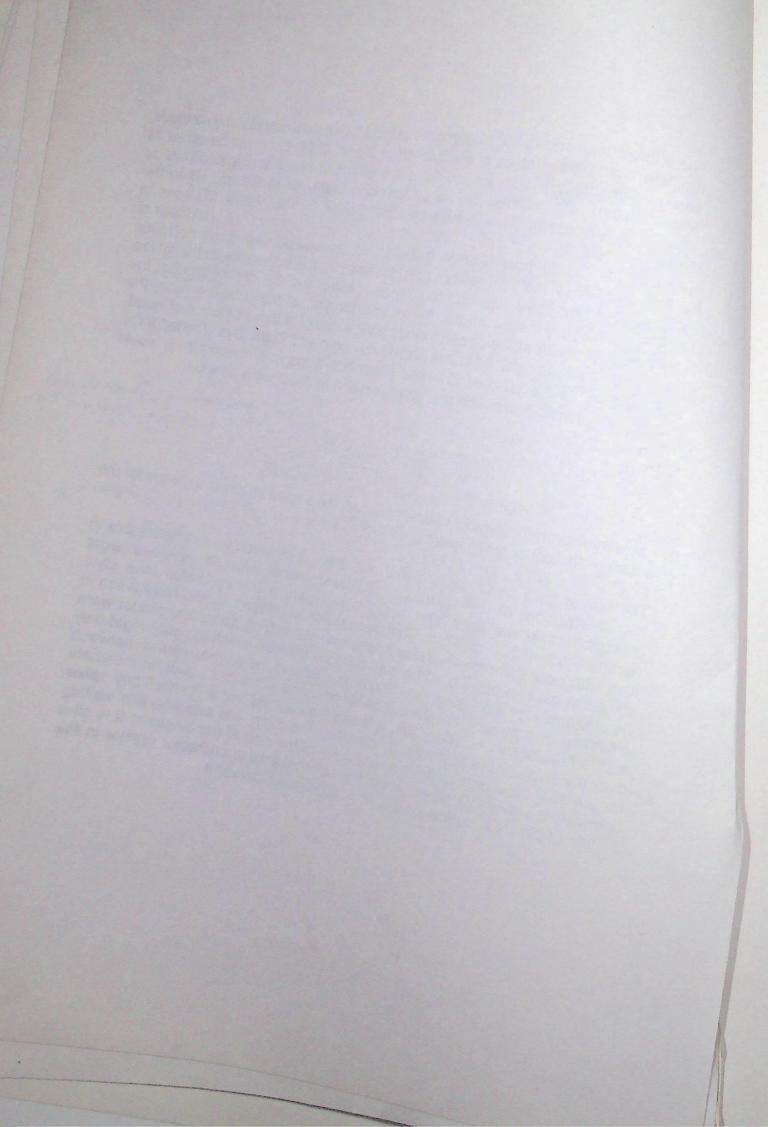
The execution is preceded by the anointing all over the person condemned with the red sandal paste and besmeared with rice flour and made to wear a garland of Karavīra flowers grown in a cemetery. He is paraded through the streets with the stake on the shoulder. There is repeated announcement for the execution with huge turn out of the people. The execution is carried out by the executioners, the Cāṇḍālas, in the case of the present play they are two of them who have enough of discretion with them to allow the fulfillment of the last wish of the person waiting execution and also let him off if an evidence to the contrary is forthcoming even at the last moment. The execution is carried out either by chopping of by the sword or lacing the person on the gallows.

Now a word about the theft scene. It is depicted in the play step by step. It is early hours. The thief Śarvilaka makes a breach in the fencing wall of the grove of trees round the house of Cārudatta and enters the middle region. He has now to break through to reach the inner quadrangle. He has now to look for a place which may drown the sound of his footsteps where the earth would be loose due to the sprinkling of water, a wide breach in the wall not noticeable to others, the brick masonry less strong with the corrosion of salt petre and with no woman around. As a good sign for him he finds the earth loose and a pile of rubbish drawn out by the mice. Since there are baked bricks in the walls, he has no option than to pull them out. His sacred thread he uses as a measuring tape for the hole to be carved out. With only one brick left a snake bites his finger. His sacred thread again comes to his rescue. He ties the finger with it to avoid the poison spreading in the body He comes the quadrangle but the door through which he is pass now being old screeches. He first thinks of sprinkling water on it to silence the screeching but finds it inadvisable for the sound it may generate if splashed. He then waits outside the door and findiyng two persons inside asleep first wants to make sure as to whether they are actually asleep or feigning it. sends in a dummy first .He finds in the quadrangle only musical instruments inferring thereby that the owner of the house is poor But he has to make sure that he is really so and has no wealth buried underground. For this he adopts the tactic of scattering magical seeds. Their not expanding convinces him that the owner is really poor. At this crucial moment the dream speech of the jester in which he requests sleeping Cārudatta to take possession of the bunch of gold ornaments makes him take possession of them and decamp.

The entire scene shows the playwright's intimate acquaintance with the methods, the means and the strategy of the thieves or the art of theft, if it can be called as such. Interestingly, patron deities for such activities like Kumāra Kārtikeya to whom prayers are offered before undertaking them or at the end when the mission is successful. The thieves call themselves Skandaputras, the sons of Skanda : प्रथमं तावत् स्कन्दपुत्राणां सिद्धिलक्षणम्[1] It is a matter of investigation as to how Skanda came to be associated with such nefarious activities. Further, the thief refers to certain ācāryas, the authorities on the art like Kanakaśakti who have recorded four types of ~~break-ins~~ burglary, the sandhi-bhedas, the pulling out of the baked bricks, the cutting through of the unbaked ones, the sprinkling of those made of earth clods and chipping of those of made of wood. The other ācāryas referred to are Bhāskaranandin and Yogācārya. The latter the thief claims as his teacher who has given him a magic ointment which would render him invisible to police and make immune to attack by a weapon:

नमो वरदाय कुमारकार्तिकेयाय, नमः कनकशक्तये ब्रह्मण्यदेवाय, देवव्रताय, नमो भास्करनन्दिने, नमो योगाचार्याय यस्याहं प्रथमः शिष्यः। तेन च परितुष्टेन योगरोचना मे दत्ता।

अनया हि समालब्धं न मां द्रक्ष्यन्ति रक्षिणः।
शस्त्रं च पतितं गात्रे रुजं नोत्पादयिष्यति॥[2]

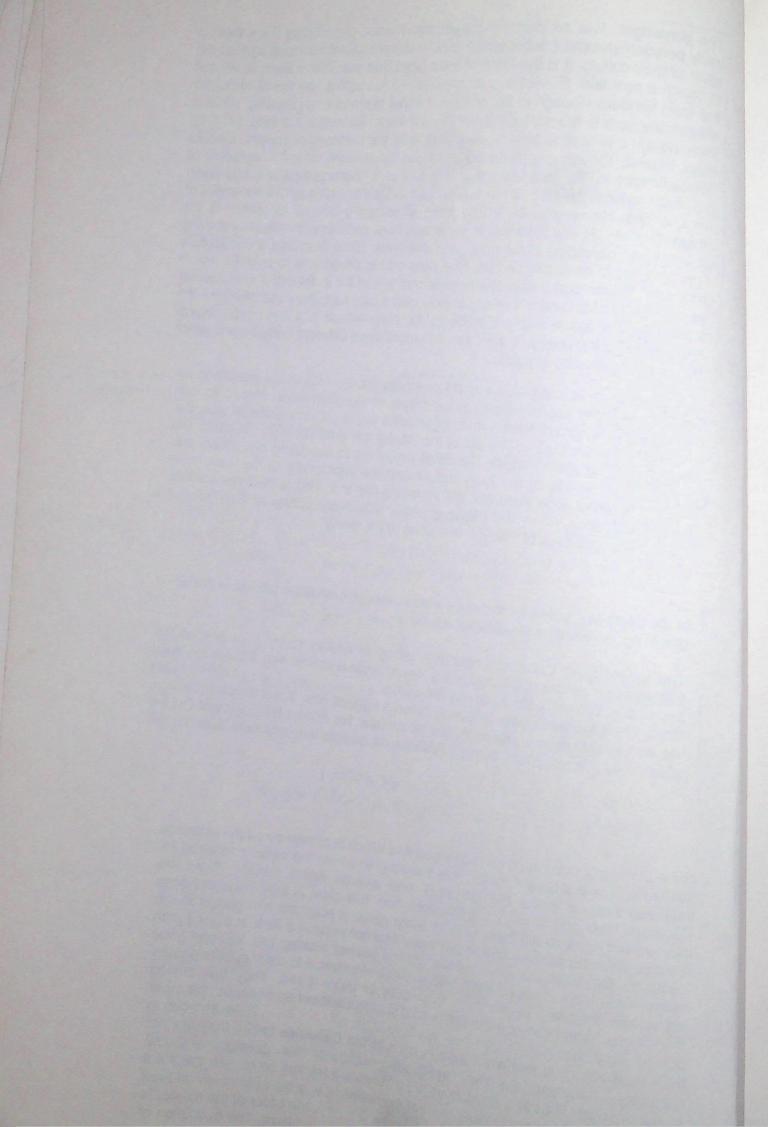
For a thief even the symbol of Brahminhood, the sacred thread is a means for the accomplishment of his mission: यज्ञोपवीतं हि नाम ब्राह्मणस्य महदुपकरणद्रव्यम्, विशेषतोऽस्मद्विधस्य।[3]

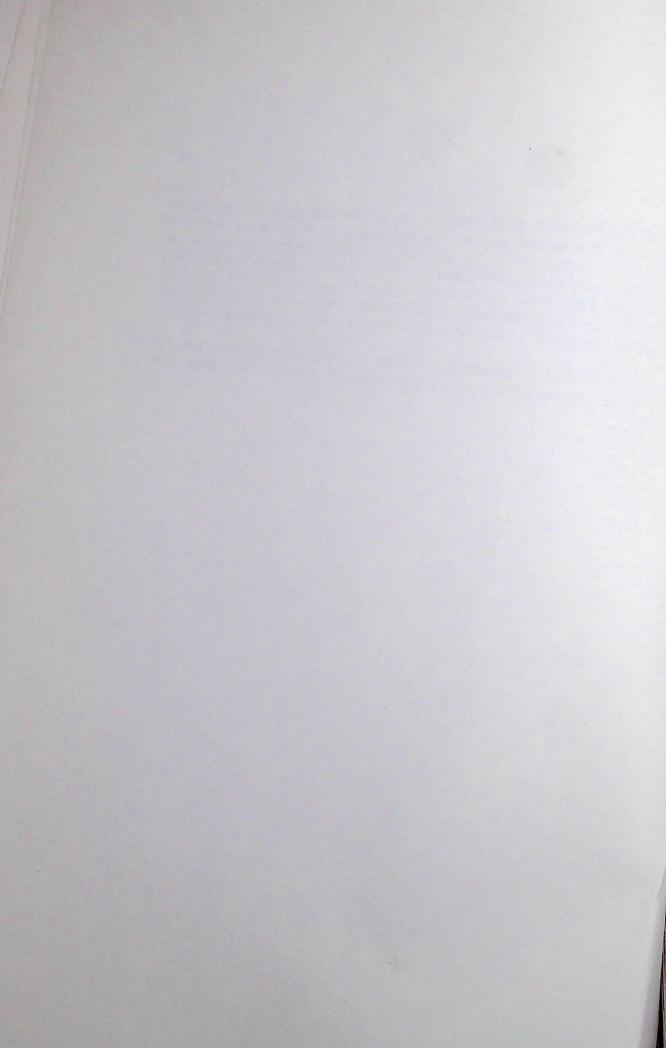
The playwright's penchant for detail and drawing of word pictures noticeable in his description of the mansion of Vasantasenā with its fabulous eight quadrangles where each and every object gets a minute notice in a style reminiscent of that of Bāṇa. That such a rich courtesan should have fallen in love with poor Cārudatta (with his house with screeching doors and plaster worn off awith his son playing with a clay cart) is a contrast which the playwright only was capable of conjuring up. There is dvandva here, the dvandva between affluence and penury, between a handsome and pious but a pauper merchant and a fabulously rich courtezan. It is again a contrast that a cowherd boy takes over the reins of the kingdom by deposing the ruler. And one who was waiting for the final blow on him becoming a ruler of the part of the kingdom. It is all a contrast, the dvandva which lends the Mṛcchakaṭika a character unique in the annals of India's and perhaps the world's dramatic literature.

The playwright has an uncanny insight into human psychology: How even a lowly person can exhibit noble tendencies in certain situations much against the spirit of their calling. It is the force of their heart that transforms them to attempt to turn a new leaf. Śarvilaka is so attached to Madanikā —he wants to rescue her from serfdom—though in the process he has to stoop even stealing. What is noteworthy here is the motive and not the act itself. Śarvilaka is a thief, living by theft, he turns to theft to free his lady love from the bondage of slavery, a noble deed indeed, though sought to be achieved by ignoble mean, a symptom of contradictions in life, something that is a fact of it. Vasantasenā is a courteṣan but much against the spirit of her calling falls in for Carudatta by the sheer pull of his qualities. His magnamity to the point of reducing himself to penury is the magnet for her. At this point she is just a lady love and not a courteṣan. Anything or any being belonging to her paramour she owns: Since Rohitaka is Cārudatta's son, she has to have pity on him. She puts off her ornaments to enable him to acquire a golden cart when she notices him pining for it finding it with another wealthier merchant and not willing to play with a clay cart, the mṛcchakaṭika—the incident which has provided the title to the play—which is a fine psychological study in capturing beings in their genuine moral form different from the one which they have to keep up in public.

The play shows its composer a good psychologist. In most of the situations he depicts the inner conflict raging in the minds of the characters. This is so with Śarvilaka out to commit theft, with the gamblers out to play the game of dice, the mother of Vasantasenā in the act of identifying the ornaments in the court, the judge trying Cārudatta and the Cāṇḍalas preparing to executing him. Every one of them is conscious of the lowly nature and the impropriety of the work he is doing or is called upon to do and still engaging him in it. This is the inner conflict, the antardvandva which the playwright has effectively portrayed Śarvilaka, A Brahmin, is conscious of the high traditions of his family:

In the gamblers' scene Darduraka's words , though ostensibly uttered in praise of gambling, do betray a streak aversion for it :

The judge trying Carudatta rues his calling in having to try a person of the qualities and caliber of Cārudatta. He has to cross-examine him .That is the legal procedure. But mark the agony of his words . His heart sinks when evidence after evidence mounts against him. What an irony for him. He has to sentence a person whom he adores. He dilutes his judgment On the plea of his (Cārudṣatta's) being a Brahmin he awards him only exile even for the

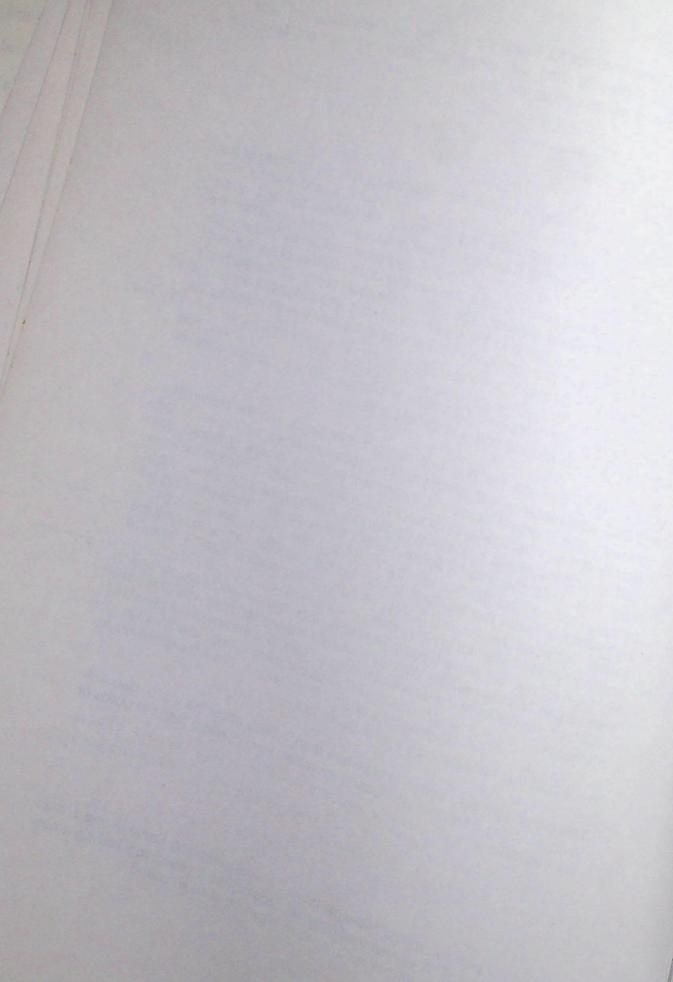
crime of murder with which he is charged and which is proved by all the evidence available. It is a different matter that the King to whom the case is referred for final adjudication alters the judgment and awards death penalty. Even the Cāṇḍalas take long to carry out the execution. It is clear in their heart of hearts they do not want to kill him. One of them gives a poignant expression to his feelings when he asks people to get away and not to have a look at a good man losing his life. With the simile of the golden pitcher sinking with its rope gone asunder which could not be more telling. Their reluctance to carry out the ghastly act is also manifest in the time they take to carry it out. They talk among themselves. When one of them refers to Cārudatta without an honorific, the other objects He even goes to the extent of saying that even though born in the Cāṇḍalka family they are not Cāṇḍālas. Cāṇḍālas are they, implicating obliquely the judiciary and the monarchy who ill-treat a good man. It is obvious from this as to how painful it was for the executioners to carry out the execution. It is a cry of anguish on their part when they say , the order of the master is here. The execution of

The playwright had a good grasp of the various disciplines like music, the science of omens and so on. The knowledge of music is noticeable in Cārudatta's appreciation of the singing of Rebhila which is described as impassioned and sweet, smooth and distinct and full of emotion as also charming and attractive and is characterized by sweet voice,, harmonized notes of the lute, high pitches, mingled with different Mūrcchanas, , even on syllables, low at the close, controlled with utmost ease and repeated twice in consonance with the Rāga.

Through his foolish statements even Śakāra gives expression to ~~to~~ the belief of time to the means which could impart melodiousness to voice. There were

certain herbal preparations for this like the cuming seed with Hingu and Vacā root with Marica powder fried with ginger and jaggeryith Hingu and Marica powder fried and mixed with oil and ghee:

The knowledge and belief in omens has evidence for it in the throbbing of the right arm of Āryaka , a good omen for men, getting sword from Candanaka out to inspect the vehicle and that of the throbbing of the left eye of Cārudatta , a bad omen, when he gets a call from the court , The other bad omens noticed by him being the harsh notes a crow perched on a dried up tree in the direction of the sun anda coiled cobra blocking his path. The judge in the court being told that the king's brotherQ-in-law has come to file a suit considers it a bad omen coroborating it with the mundane phenomenon of the eclipse at the very sunrise indicating the downfall of a great man : And that is precisely what happens. Cārudatta is charged with the heinous crime of murdering Vasantasenā and is sentenced to death.

While going through the play one cannot but be struck with the playwright's intimate acquaintance with certain habits associated with certain regions of the country. Afte theroyal command consequent upon the escape of Āryaka that each and every vehicle is to be inspected, a covered passing through the main road is first inspected by Captain Candanaka. Finding Āryaka therein he, out to help him, tells the other Captain Viraka that it carries Vasantasenābut his demeanour and his flip flop with the words ārya and āryā arouse suspicion in him with the result that he wants to carry out the inspection himself to which the former objects. As for his flipflop he has the explanation that he being a southerner ids indistinct in his speech: He then comes out with a lengthy list of languages and dialects he knows and is free to use any expression. With the possibility of being cornered with Viraka still insistent, he thinks of the device of picking up quarrel in the line of the people of Karṇātaka which according to Srinivasacharya is Picking up a quarrel for no reason. The Kannadigas might have had this habit during the playwright's time.

The playwright also seems to have ~~had~~ strange ideas about the use of Sanskrit. Women using it he does not seem to appreciate as is inferable from the words of the Vidūsaka :

"For my part two things make me laugh : a woman reading Sanskrit aloud and a man singing Kākalī. A woman reading Sanskrit like a young cow having a new rope passed through her nostrils makes too much of sū sū sound."

A special feature of the Mrcchakatika which have received notice of scholars are the plethora of characters drawn from all walks of life, high and low, noble and ignoble, polite and impolite, pious and impious and the number of Prakrits, as many as eight indicating the proficiency of the playwright in all of them.

Time has moved on. From the 6th or the 7th Century it has ppassed into the 21st one. But the human society has basically remained the same with its finer and baser instincts with their inevitable contradictions. It is not all roses with no thorns. It is not all good with no evil. As a matter of fact, how can one know what is good if there were no evil. How could one appreciate Krsnsa if there would have been no Kamsa. How could one apprecisate Rāma had there been no Rāvaṇa.

The message of the Mrcchakatika in the 21st Cen. Is to accept life as it is and not to weave a Utopia out of it. The literature produced in this century has to be down to earth realist bringing to the fore the hopes and aspirations of the common man as he is and not the man as he should have been, an ideal divorced from reality.

The Mrcchakatika is as relevant in the present century as it has been in the Sacenturies gone by : a true mirror to human life.

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2. V. 18.
3. V. 20.
4. V. 22.
5. V. 27.
6. V. 24.
7. V. 21.
8. V. 13.
9. V. IV
10. V. ibid.
11. V. 20. — 12. V. 22
13. V. 19.
14. V. 27.
15. I. 34.
16. I. 10.
17. IX. 26.
18. II. 10.
19. after IV. 5. p. 216.
20. IV. 21.
21. I. 50.
22. I. 36.
23. I. 37
24. p. 113.
25. p. 177
26. p. 178
27. p. 181
28. p. 111
29. ibid.
30. II. 9.
31. VIII. 14.
32. p. 491
33. after X. 33
34. IX. 5
35. pp. 124-5
36. p. 215 — 36a p. 490
37. X. 26.
38. X. 39
39. p. 123
40. II. 3
41. III. 10.
41a IX. 20.
41b X. 34.
42. IV. 2.
43. after II. 12
44. X. 28.
44a X. 27.
45. pp. 181 - 183.
46. III. 19.
47. II. 8.
48. p. 570
49. p. 564-5
50. p. ~~564~~ 568
51. p. 568.
52. p. 173-4
53. p. 175
54. VIII. 13-14
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56. IX. 15
57. p. 484
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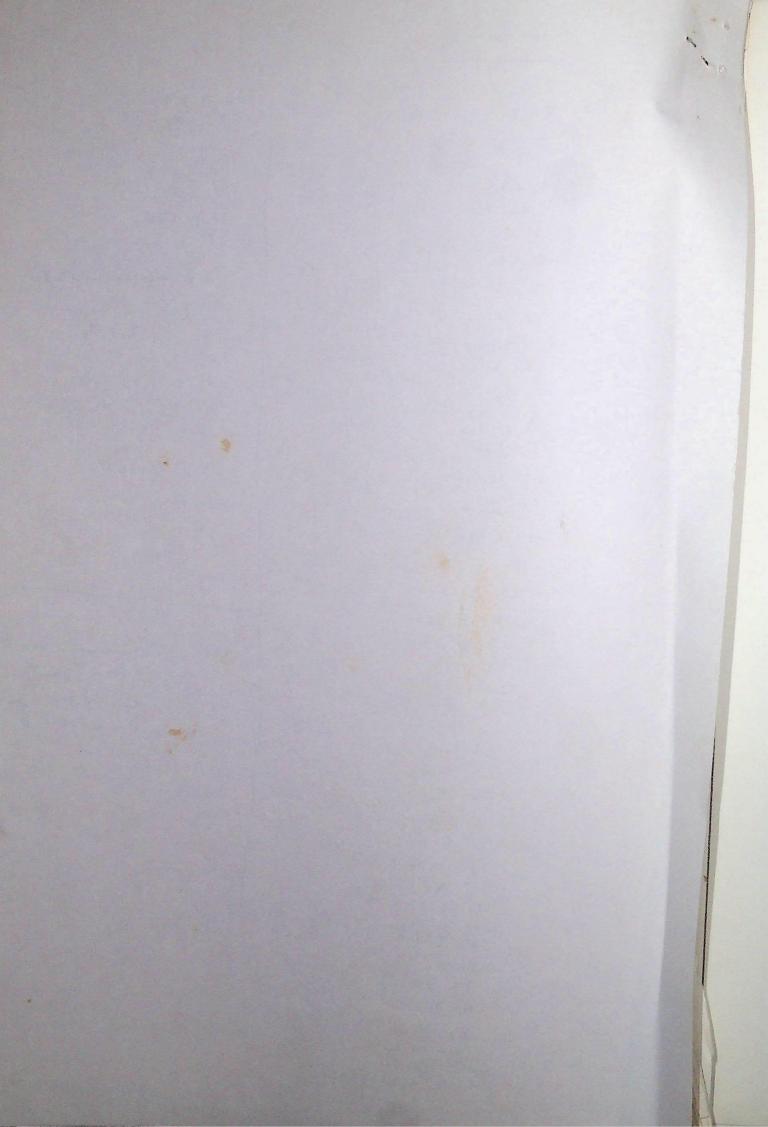
60.

All the references are from the edition [illegible]
Mrcchakatika, [illegible]
Vidya Prakashan, Delhi, 1983

Abstract of the Paper

AHIMSA IN THE MAHABHARATA

--------Satya Vrat Shastri

The line ahimsa paramo dharmah which has gained wide currency in India occurs of all the works in the Mahabharata which described the greatest himsa in the world leading to the annihilation of the eighteen aksauhinis of the forces of the Kauravas and the Pandavas. The context is the query of Yudhisthira to Bhisma lying on a bed of arrows after the Mahabharata war among a series of queries which form the subject matter of the Anusanaparvan of the great text as to in what way a man is relieved of sorrow while absolving himself of violence in thought, word and deed. Bhisma answers that one has to abjure violence on all these counts. According to him meat-eating has to be avoided and this avoidance has to be preceded by three stages : (i) one has to avoid meat (ii) not this kind or that kind of meat, but all kinds of meat (iii) one has not to indulge in killing beings oneself. Those who recount good points of eating meat –eating, that it increases one's virility, etc. do so out of the consideration for their palate. . Meat is not obtained out of grass, wood or stone but out of killing of beings and is therefore bad. If there were no meat-eaters, there would no butchers. There is no difference between a butcher who kills an animal, one who buys it from him and one who eats it. It is very difficult to abstain from meat having once tasted it. To abstain at that point is the greatest virtue. Nothing is dearer to a being in this world than his life. That being so, it is all the more advisable that one should not take the life of others just for one's own satisfaction. With the sacrifices and the hunting the situation differs, in the first case the Sruti allows it, in the other case the warriors have to checkmate the wild beings at great personal risk. Himsa or violence is of three kinds, mental, verbal and physical. Physical is to cause injury, hurt, maiming etc. Mental is to think ill of others. Verbal is abusing, deriding, ridiculing, insulting, humiliating . The Mahabharata furnishes a telling example of it in its Karnaparvan where Arjuna piqued by Yudhisthira's denunciation of his famed Gandiva pulls out his sword to put him to death in fulfillment of the vow undertaken by him in secret that any one disparaging his Gandiva would have to lose his life .At this point Krsna advises Arjuna to abuse Yudhisthira as much as he can while thou-theeing him which would mean killing him in effect.. Arjuna follows his advice and this averts one of the biggest tragedies in the Pandava camp. After Arjuna had reviled Yudhisthira at great length, he felt utmost remorse. Smitten by it he pulled out the sword, this time to kill himself. Krsna sensing his feeing advised him to indulge in self-praise and aggrandizement. That would mean he killing himself. That is himsa, according to Krsna. Arjuna follows this and saves his life.

Ahimsa, according to Bhisma, is the supreme penance, the supreme self-restraint. It is the highest virtue, paramo dharmah.

My email address: jerodukul@yahoo.com

पुरु (वृषभ) देव-गीत

(यमन राग)

आशाधर-विरचित

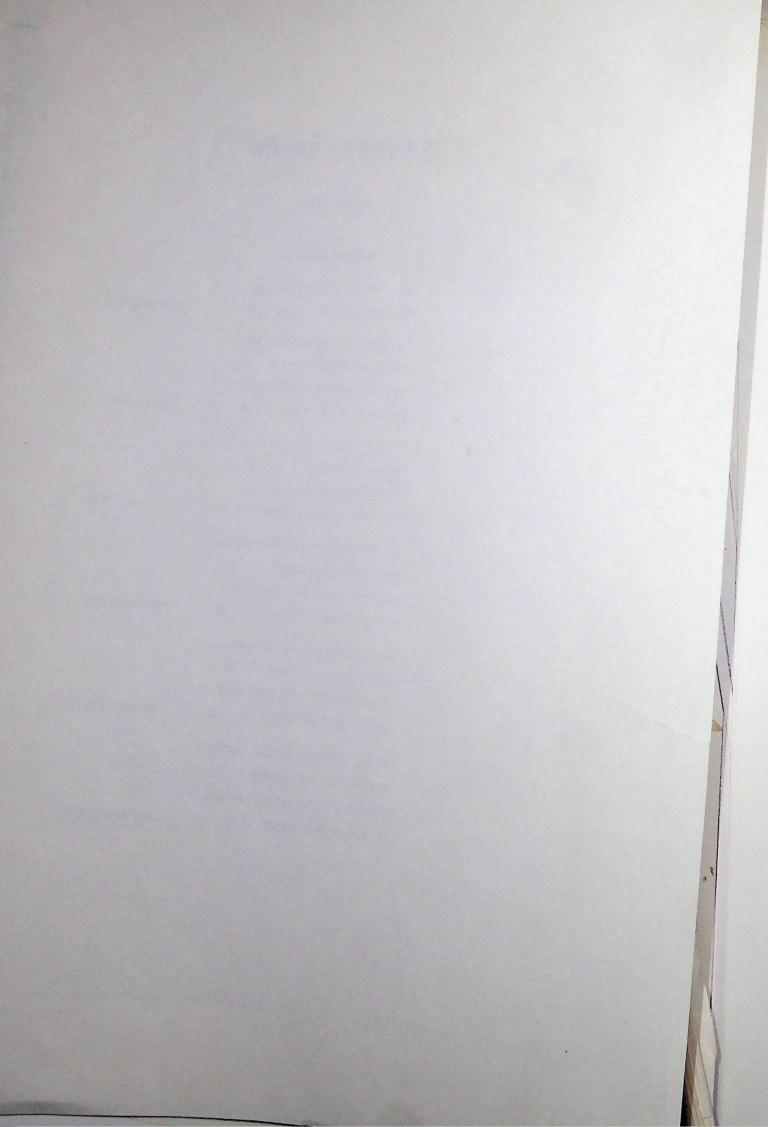
जय मंगलं नित्यशुभमंगलम् ।
जय विमलगुणनिलय पुरुदेव ! ते ॥ जय मंगलं ॥ १ ॥

जिनवृषभ वन्दारुवृन्दवन्दितचरण !
मन्दारकुन्दसितकीर्तिधर ! ते ।
इन्दुकरघृणिकोटिजितविशदतनुकिरण !
मन्दरगिरीन्द्रनिभवरधीर ! ते ॥ जय मंगलं ॥ २ ॥

घोरतरसंसारवाराशिगततीर !
नीराजनाकाररागहर ! ते ।
मारवीरेशकरकोदण्डभंगकर—
सार ! शिवसाम्राज्य सुखसार ! ते । जय मंगलं ॥ ३ ॥

सुकिसलयततिविततकंकेलितरुनिकट—
सुखविनुतसुरकुसुमवर्षयुत ! ते ।
अकलंकजनहृदयतिमिरौघनुदनिनद !
सकलशशिसितचमरनिकरधुत ! ते ॥ जय मंगलं ॥ ४ ॥

चण्ड केसरिविधृतपुण्डरीकासनक—
मण्डित सुभामण्डलभात ! ते ।
खंडिताशनिघोषदिविजदुन्दुभिनाद !
पुण्डरीकत्रितयजितचण्ड ! ते ॥ जय मंगलं ॥ ५ ॥

निरुपम निरातंक निःशेष निर्माय
निरशन निःशोष निर्मोह ! ते ।
परमसुख परदेव परमेश परवीर्य
निरघ निर्मलरूप वृषभेश ! ते ॥ जय मंगलं ॥ ६ ॥

my email address: jerodukuh@yahoo.com

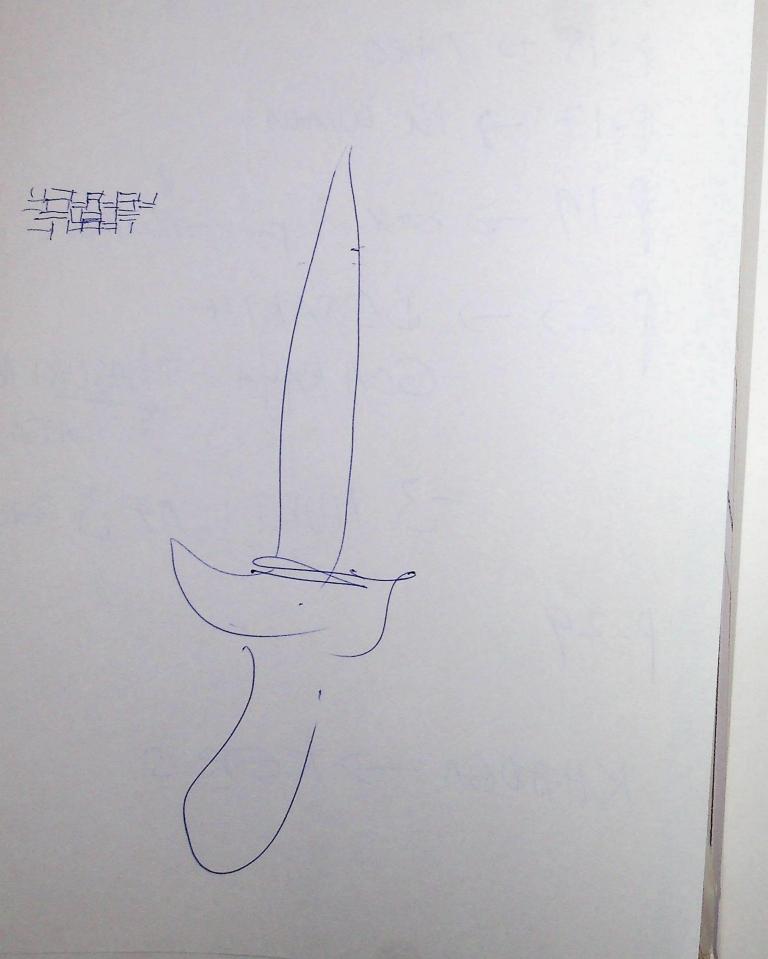
* p. 14 → TUKAD CAMPUHAN

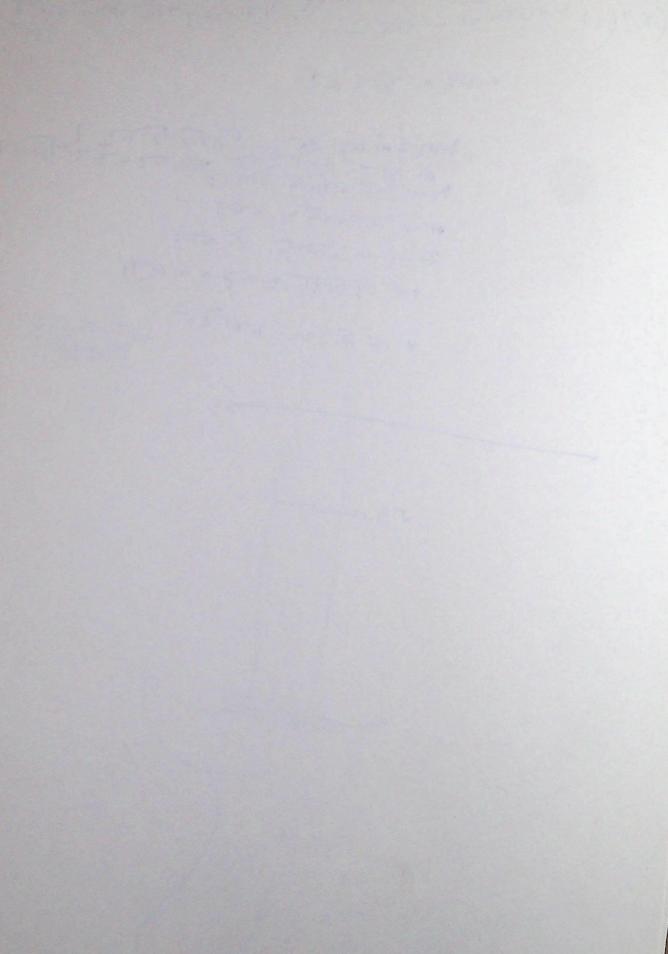
p. 15 → GUNUNG RAUNG (RAWUNG)

p. 15 → TARO

p. 17 → MR. WIANA

p. 19 → Sad-Ripu → teeths.

p. 23 → BESAKIH
- GOA Raja → VASUKI NAGA DEWATA
- 3 MURTI OF 3 SERPENTS

p. 29.

KHADGA → KERIS

SYNONYMS IN THE YOGAVĀSIṢṬHA

-- SATYA VRAT SHASTRI
Professor of Sanskrit,
University of Delhi,
Ex-Vice-Chancellor
Shri Jagannath Sanskrit
University, Puri, Orissa

There is no perfect synonymity in words, say the linguists and they are right too. There is present among the supposedly synonymous words a subtle shade of difference. How to discover it is a problem especially with a classical language where there are no means of knowing the true usage except the old literature which especially in its later stages ceases to be of any real help.

The author of the Yogavāsiṣṭha is far removed in point of time to that earlier stage of the language when synonymity was in its process of development and had not yet come to be an established fact. The very consciousness on his part as evidenced by the following quotes of the synonymity in words would inhibit any analyst in looking through the work for fresh light on synonyms :

(1) nirvāṇam eva sargaśrīḥ sargaśrīr eva nirvṛtiḥ
nānayoḥ śabdayor arthabhedaḥ paryāyayor iva.[1]

(2) viṣṇvatmaśabdau paryāyau yathā viṭapipādapau.[2]

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1. IV. 34.44.
2. V. 43.6.

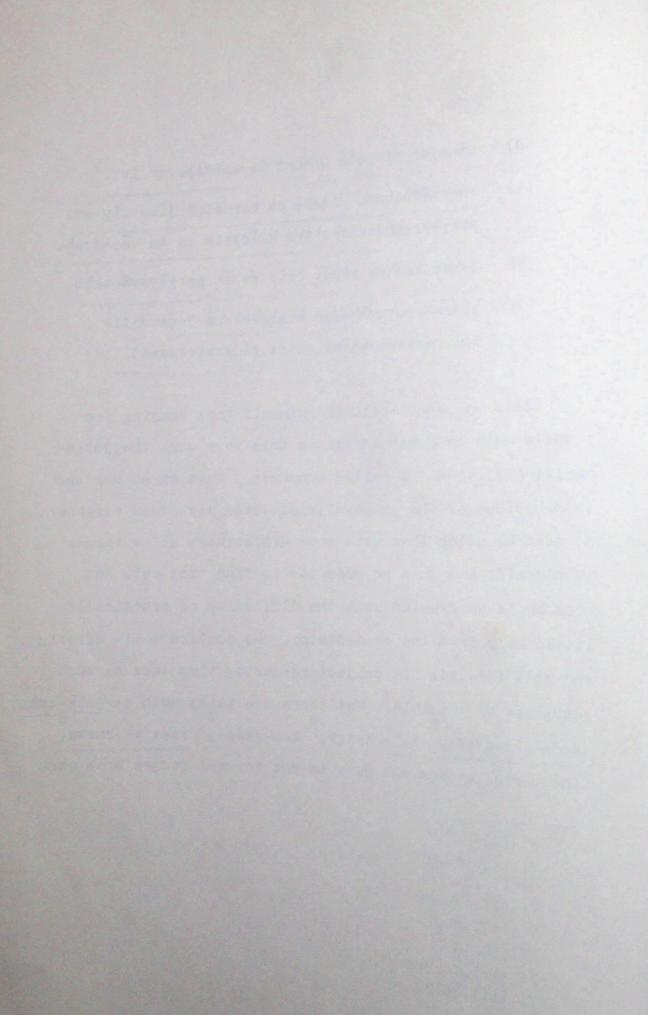
(3) nānayor vidyate bhedas tarupādapayor iva.[1]

(4) dharmādharmau vāsanā ca karmātmā jīva ity api
paryāyaśabdabhāro'tra kalpyate na tu vāstavaḥ.[2]

(5) jagad brahma virāṭ ceti śabāḥ paryāyavācakāḥ.[3]

(6) ākāśam paramākāśam brahmākāśam jagaccitiḥ
iti paryāyanāmāni tatra pādapavṛksavat.

Still he cannot restrain himself from pausing for a while when he comes across in this very work the juxtaposition of these so called synonyms. When an author who is conscious of the synonymity of words uses them together, he must be using them with some difference, so he thinks to himself. And then he proceeds to find this out. But soon he is confronted with the difficulty of practically little help from the commentator. He continues his efforts and puts forwards his conjectures making them look as much plausible as possible. But there are pairs such as jala-ambu,[6] saṃdeha-saṃśaya,[5] asi-khaḍga,[6] kha-ākāśa,[7] sāgara-arṇava,[8] etc. where he does not dare to put forward conjectures even

1. VI(1).47.21
2. VI(11).143.37
3. VI(11).74.26
4. VI(11).140.39
5. VI(11).155.18
6. III.50.10
7. VI (11).75.29
8. VI (11).75.30

and waits for the auspicious day when further literary evidences would help to solve his difficulty.

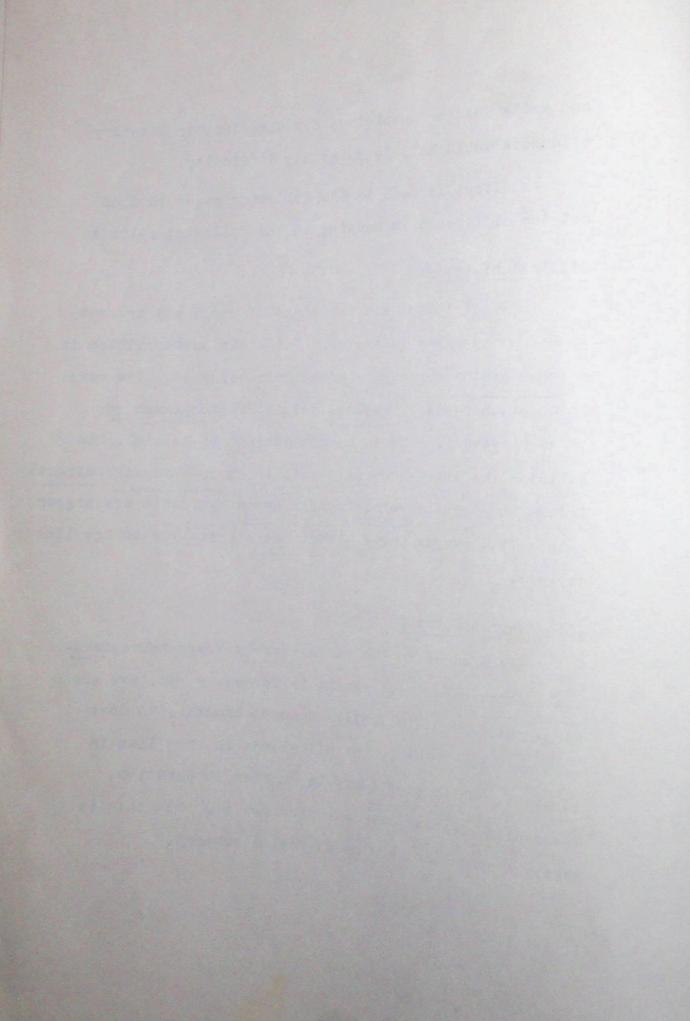
An effort is made in the following pages to find out the difference in meaning in the following pairs :

(i) Asi-nistriṁśa

Both of these have the sense of sword and are mentioned as synonyms in lexica. But their juxtaposition in a Yogavāsiṣṭha verse precludes their being so. The verse in question reads : 'kadācid asinistriṁśacchinnaḥ so 'stam upāyayau'.[1] Here the commentator is helpful. He explains the difference as : asibhir dīrghakhaḍgair, nirgatāḥ triṁśadbho 'ṅgulibhyo nistriṁśāḥ kṛpāṇikāḥ, asis are bigger things like swords while nistriṁśas are smaller things like daggers.

(ii) Avagraha-avṛṣṭi

These occur in the verse 'avṛṣṭy avagrahonnaṣṭakaṣṭaceṣṭitavānarā.'[2] Avagraha is formed by Pāṇ. 'ave graho varṣapratibandhe' (3.3.51) and means drought. So does mean avṛṣṭi. Probably the difference in them lies in duration. While avṛṣṭi may be shorter in duration, avagraha may spread over a longer period. But this is merely a conjecture and needs positive support.

1. VI(ii). 62.30
2. VI(ii). 71.13.

(iii) Jaṅgala-araṇya-vana

Jaṅgala and araṇya and vana and jaṅgala are found juxtaposed in the verses :

(1) dvīpopavanadikkuñjajaṅgalāraṇyabhūmiṣu[1]

(2) jajvalur vanajālāni purāṇi nagarāṇi ca
maṇḍaladvīpadurgāṇi jaṅgalāni sthalāni ca.[2]

According to Monier Williams araṇya means 'wilderness', while jaṅgala means 'arid desert'. About vana we have the authority of Tilaka, the Rāmāyaṇa commentary, according to which it means a kind of grove of trees like mangos fit for human consumption; vanam āmrādiyutam mānuṣabhogyam.

(iv) Kallola-ūrmi-taraṅga

In one place in the work these occur together. Of these Kallola can be kept out of the present discussion for its different sense has already been noted by lexica : mahatsūllolakallolau, ullola and kallola mean mighty, mahat, waves (taraṅgas), possibly billows in the ocean. But about ūrmi and taraṅga it is the order of their mention in the work that provides the clue. First we have kallola, mighty waves, and then ūrmis which are waves small in size and then taraṅgas which are even smaller than the ūrmis. The verse in question reads :

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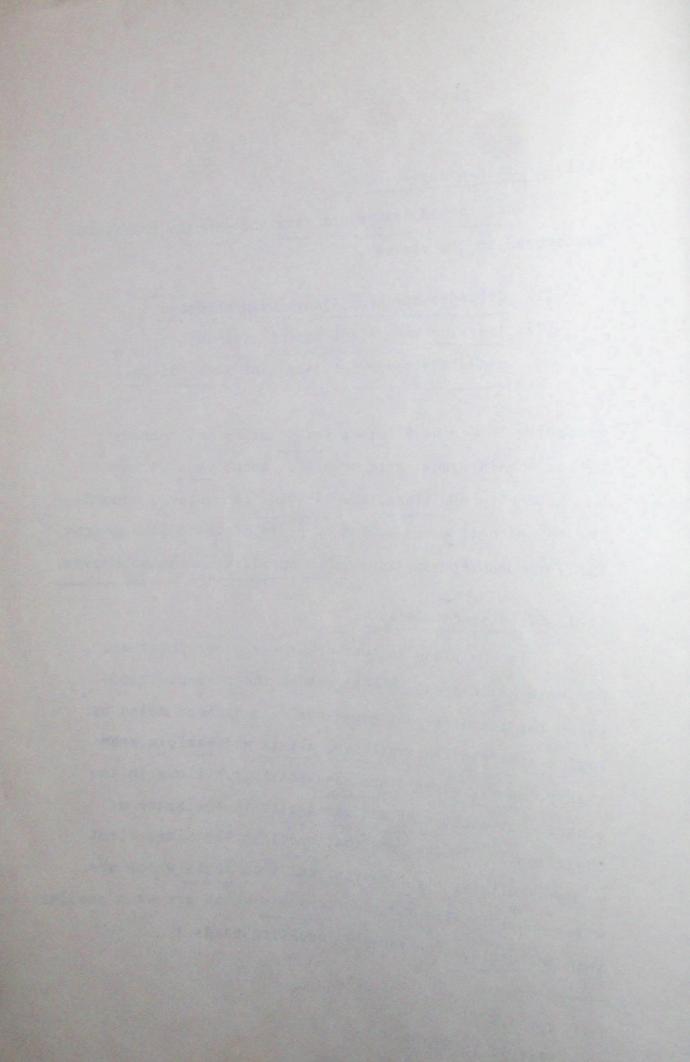
1. V. 54.87

2. VI(ii). 75.28.29.

jñasya sarvaṁ citaṁ Rāma
Brahmaivāpūrtate sadā
kallolormitaraṅgaughair
abdhor jalam ivātmani.[1]

(v) Paurusa-prayatna

These are used side by side in more than one place.[2] Evidently in all those places pauruṣa is used as an adjective to prayatna. The pauruṣa prayatna would, therefore, mean the effort of man. Probably paurusa-prayatna was used in contrast with daiva-prabhava (divine power). Pauruṣa by itself means 'of a man' (puruṣasyedam). On account of long and constant association of pauruṣa with prayatna the idea of prayatna came to be appropriated by pauruṣa itself and pauruṣa itself came to mean prayatna or effort. This led to the synonymity of pauruṣa and prayatna.

(vi) Pavana-vāyu

These occur together in the verse :'tad bhasma pavanānītaṁ sāsthi vāyur ayojayat'.[3] The commentator explains the line as : 'vātyāpavanair ūrdhvam ānītam, sasthi = asthi-sahitam, tad bhasma vāyur ūrdhvapravāhī caṇḍapavanaḥ.' From this it appears that pavana is just wind while vāyu is a strong wind rising upwards.

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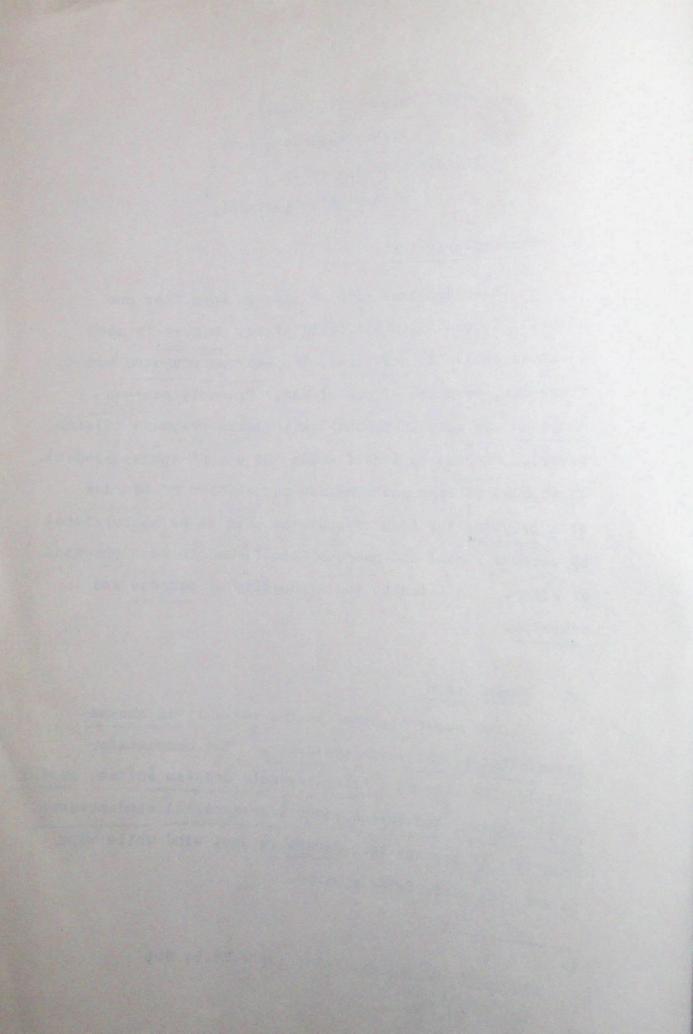
1. III. 1[illegible].26.
2. IV.33.70; 54.36; 62.17-18; 19; V.24.9; 60; 43.2; 43.3; 92.3.
3. VI(1). 74.22.

(vii) Pūrṇa-bharita

The distinction in the meanings of these words is not clear but that these are not synonyms becomes clear from the following verse where they are juxtaposed :

> cirasāmyāt manotthena nirvibhāgavilāsinā
> Rājan jneyavibodhena pūrṇena bharitātmanā.[1]

(viii) Sahakāra-āmra

The author himself makes clear the difference in the meaning of these words, when he says : 'āmra eva daśām eti sahakārīm śanaiḥ śanaiḥ,'[2] āmra itself grows into a state of sahakāra slowly and gradually. Etymologically sahakāra means 'what brings together' : saha karoti iti sahakāraḥ, or as Kṣīrasvāmin puts it 'saha kārayati melayati stripuruṣau iti sahakāraḥ', sahakāra is so called because it brings lovers together. Now a mango tree which has not yet blossomed and is not therefore giving out a sweet smell cannot even invite the bees, much less bringing lovers together; it has yet to become a sahakāra āmra. The word sahakāra is an example of that semantical tendency on account of which words first lose the qualitative sense and then come to be used as substitutes for the nouns they once qualified.

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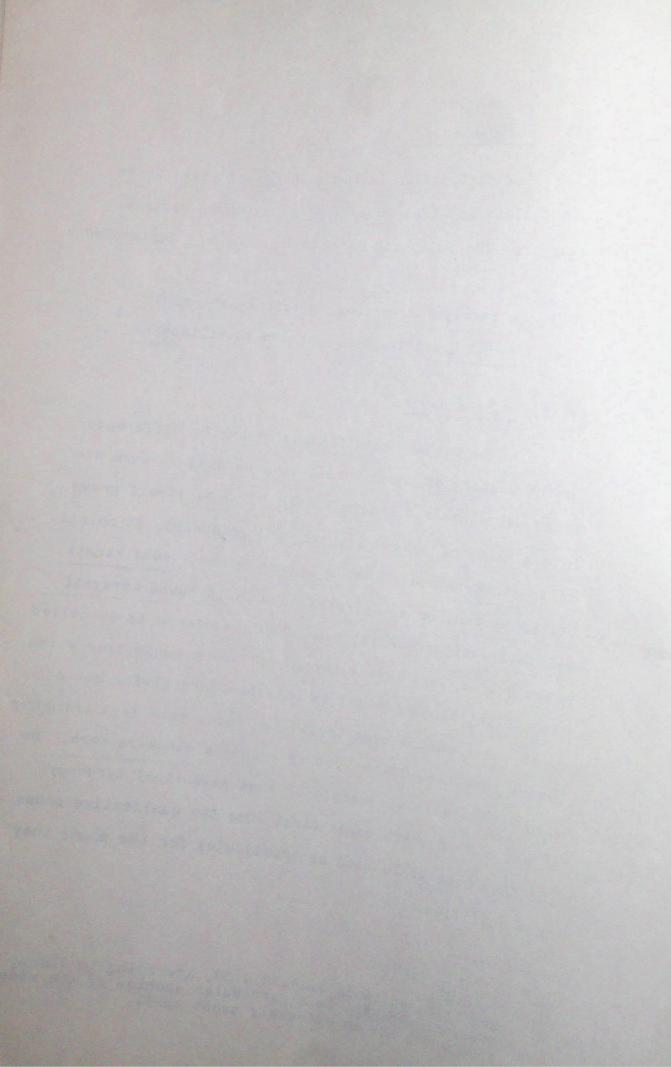
1. VI.(i). 74.22.
2. V.43.32.
3. See Kṣīrasvāmin on Amara 2.4.33. According to Amara, however, sahakāra is a particular species of the mango tree which has an extremely sweet smell.

(ix) Vidhi-niyati

The lexicons put them as synonyms. As we have already observed, our author seeks effect by using words, generally accepted as synonyms, in an unconventional sense. According to the maxim 'rūḍhir yogāpahāriṇī' the mind on hearing a significant sound runs after the conventional meaning leaving aside the etymological meaning but the juxtaposition of a pair of synonyms whether appositional or otherwise makes it turn to the etymological sense of one or the other. The use of vidhi and niyati is an instance in point. The Yogavāsiṣṭha reads : "Vidher vicitrā niyatir anatarambha-mantharā."[1] Niyati has been used here in the literal sense of niyamana or order or regulation. With this the synonymity of the expressions disappears.

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1. V. 75.34.

सर्वे गुणाः काञ्चनमाश्रयन्ति

— सत्यव्रतशास्त्री

नीतिशतक में भर्तृहरि की यह उक्ति है। इसका अक्षरार्थ है सभी गुण काञ्चन अर्थात् सुवर्ण, सोने पर आश्रित हैं। सुवर्ण से यहां अभिप्राय धन से है।

भारतीय चिन्तन धारा में जीवन के चार प्रमुख उद्देश्य बतलाये गये हैं - धर्म, अर्थ, काम, मोक्ष। यद्यपि इसमें अर्थ, धन, का दूसरा स्थान है तो भी वस्तुस्थिति यह है कि इसके बिना पहिले स्थान के धर्म का पालन भी नहीं हो सकता। यज्ञ-याग, दान, पुण्य, तीर्थाटन आदि धार्मिक कृत्यों के लिये धन की आवश्यकता है।

धन का माहात्म्य आज के युग में ही नहीं बीते युगों में भी मुक्तकण्ठ से स्वीकृत किया जाता रहा है। साहित्यिक प्रमाणों की तो बात बाद में आती है, संस्कृत भाषा ही इसमें अकाट्य प्रमाण प्रस्तुत करती है। संस्कृत का एक शब्द जो हिन्दी आदि भारतीय भाषाओं में भी बहु प्रयुक्त है, धन्य है। इसकी व्युत्पत्ति आचार्य पाणिनि ने धन शब्द से दी है। उनका सूत्र है 'धनगणं लब्धा' ( ) इससे धन शब्द से यत् प्रत्यय लगाकर धन्य शब्द बनता है। मूलार्थ है इसका धनं लब्धा, धन को प्राप्त करने वाला। इसमें क्या आश्चर्य कि धन को प्राप्त करने वाला 'धन्य', भाग्यवान् बन जाय।

हिन्दी का सेठ शब्द संस्कृत के श्रेष्ठ शब्द से ही निकला है। जो धनवान् है वही श्रेष्ठ है।

संस्कृत का सज्जनार्थक साधु शब्द साहु रूप में परिवर्तित होकर अनेक धनाढ्य लोगों के नाम का अङ्ग बन गया।

धन शब्द की व्युत्पत्ति देते समय आचार्य यास्क ने कहा है धनं कमनीयं भवति, धन को धन इसलिये कहा जाता है कि वह अच्छा लगता है।

अच्छा इसलिये लगता है कि सारा लोक व्यवहार उस पर निर्भर है। उसके बिना कोई काम नहीं हो सकता।

विद्याध्ययन के लिये भी पहिली आवश्यकता धन की होती है। विद्यालय का शुल्क देने के लिये, पुस्तकों के क्रय के लिये, वस्त्रादि के लिये सबके लिये धन चाहिये। कुछेक पाठ्यक्रम तो इतने मंहगे होते हैं कि पर्याप्त साधनों के बिना कोई विद्यार्थी उनके लिये प्रवेश लेने का साहस ही नहीं कर सकता। बैंकों ने (एतदर्थ ऋण की) व्यवस्था की है पर छात्र को पाठ्यक्रम पूरा कर उसे चुकाना पड़ता है और अपने जीवन का एक भाग जिसे वह आराम से बिता सकता था, ऋण चुकाने चुकाने में ही बिताना पड़ता है। व्यक्ति कितना ही मेधावी क्यों न हो, नये आविष्कार

अनुसन्धान आदि बिना पर्याप्त साधनों के सम्भव नहीं। इन साधनों के अभाव में अनेक बार प्रखर से प्रखर प्रतिभाएं भी सिसकती रह जाती हैं। उद्योग-धन्धे लगाने के लिये प्रारम्भ में धन की आवश्यकता पड़ती है, केवल व्यावसायिक क्षमता ही इसमें काम नहीं आती।

यही सब कारण हैं कि क्योंकि धन के पीछे भागता हुआ दिखाई दे रहा है। धन की आशा और जीवन की आशा उसका पीछा करती ही रहती है—

धनाशा जीविताशा च गुर्वी प्राणभृतां सदा।

क्योंकि बल, शक्ति, ज्ञान-विज्ञान की प्राप्ति धन से ही सम्भव है। राजाओं की प्रभुसत्ता के मूल में भी धन ही है। ठीक ही कहा है—

धनेन बलवांल्लोके धनाद् भवति पण्डितः।
धनवान् बलवांल्लोके सर्वः सर्वत्र सर्वदा॥
प्रभुत्वं धनमूलं हि राज्ञामप्युपजायते।

यही कारण है कि नीतिकारों का परामर्श है—

धनान्यर्जय एवं धनान्यर्जय धनम्

धन कमाइये, धन कमाइये।

वेद में भी ऋषि की यही प्रार्थना है

वयं स्याम पतयो रयीणाम्

हम धन के स्वामी बनें।

जहां धन नहीं है वहां सारी विद्याएं, सारे गुण, सारी कलाएं निष्फल हैं। संस्कृत का एक सुप्रसिद्ध सुभाषित है, जिसमें कहा गया है कि भूखे लोग व्याकरण नहीं खाते हैं और प्यासे लोगों की ~~प्यास~~ प्यास काव्यरस से शान्त नहीं होती। छन्दों से कुल का उद्धार नहीं होता। सोना उपार्जित ~~[illegible]~~ ही कमाओ, गुणों से क्या काम—

बुभुक्षितैर्व्याकरणं न भुज्यते पिपासितैः काव्यरसो न पीयते।
न छन्दसा केनचिदुद्धृतं कुलं हिरण्यमेवार्जय निष्फला गुणाः॥

यह धन की महिमा है कि इससे निष्कुलीन व्यक्ति भी कुलीन माने जाने लगते हैं। इससे मनुष्य विपत्तियों से निपट पाते हैं। धन से बड़ा कोई बन्धु संसार में नहीं है—

धनैर्निष्कुलीनाः कुलीना भवन्ति
धनैरापदं मानवा निस्तरन्ति।
धनेभ्यः परो बान्धवो नास्ति लोके

यह धन का ही प्रभाव है कि जो आदर के अयोग्य है उसका आदर किया जाता है, जिसके पास जाने को मन नहीं करता उसके पास जाना पड़ता है, जिसकी वन्दना नहीं करनी चाहिये उसकी भी वन्दना करनी पड़ती है—

पूज्यते यदपूज्योऽपि यदगम्योऽपि गम्यते।
वन्द्यते यदवन्द्योऽपि स प्रभावो धनस्य च॥

विद्वानों की बड़ी-बड़ी सभाओं का जब आयोजन होता है तो उद्घाटन आदि के लिये प्रायः किसी राजनेता की

धार्मैसी धनी की
तलाश होती है, चाहे उसे विचारणीय विषय का अल्पज्ञान भी न हो।
उसकी प्रशंसा के पुल बाँधे जाते हैं, उसे सारी विद्याओं, कलाओं और
शिल्पों का ज्ञाता घोषित कर दिया जाता है। समायोजकों को भी तो समायोजन
के लिये धन चाहिये और वह इन्हीं धनकुबेरों से ही मिल पाना सम्भव होता है—

न सा विद्या न तद् दानं न तच्छिल्पं न सा कला।
न तत्स्थैर्यं हि धनिनां याचकैर्यन्न गीयते॥

जिसके पास धन होता है उसी से लोग मित्रता करना चाहते हैं। धन होने
के कारण सभी सम्बन्धी हो उससे चिपकते हैं। असली इन्सान
तो उसे ही समझा जाता है, विद्वान् भी उसे ही माना जाता है—

यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः।
यस्यार्थाः स पुमाँल्लोके यस्यार्थाः स च पण्डितः॥

चाहे कितनी भी योग्यता किसी में हो पर यदि धन नहीं है तो
समाज में उसका कोई स्थान नहीं है। उसे सर्वत्र अपमान
ही मिलता है। लोग उससे बचते हैं। पहले धनी और सम्पन्न
रह चुके व्यक्ति यदि किसी कारणवश निर्धन हो जायें तो उन्हें भी
यह तिरस्कार झेलना पड़ता है। भर्तृहरि ने नीतिशतक में बहुत ही
सुन्दर शब्दों में उनकी करुण दशा का वर्णन किया है—

तानीन्द्रियाण्यविकलानि तदेव नाम
सा बुद्धिरप्रतिहता वचनं तदेव।
अर्थोष्मणा विरहितः पुरुषः स एव
ह्यन्यः क्षणेन भवतीति विचित्रमेतत्॥

यह अजीब बात है कि धन की गर्मी के अभाव में वही उच्च स्थान
पर अजीब बात है कि धन की गर्मी के प्रभाव में वही उच्च स्थान
वही कही सलामत उसकी इन्द्रियां
भर में कुछ और ही बन जाता है, वही अकुण्ठित बुद्धि होती है, बोली भी
होती है, नाम भी वही रहता है,
वही रहती है।
"धन होने पर कुरूप से कुरूप व्यक्ति भी सुन्दर दिखाई दिया
जाता, वह अच्छे घर का है, विद्वान् है, पढ़ा-लिखा है, गुणों का
पारखी है, वक्ता है — यह सब उसके बारे में कहा जाता है। सारे गुणों
की कल्पना उसमें कर ली जाती है जो कि वस्तुतः उसमें नहीं
पर उसके धन में होते हैं—

यस्यास्ति वित्तं स नरः कुलीनः
स पण्डितः स श्रुतवान् गुणज्ञः।
स एव वक्ता स च दर्शनीयः
सर्वे गुणाः काञ्चनमाश्रयन्ति॥

वास्तविकता को धन ढंक लेता है। उपनिषद् ने ठीक ही कहा है
हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम्, सत्य का मुख
सोने के पात्र से ढंका है।

इसी सन्दर्भ में
करना आवश्यक

तलाश होती है, चाहे कैसी धनी की, चाहे उसे विचारणीय विषय का अक्षरज्ञान भी न हो। उसकी प्रशंसा के पुल बाँधे जाते हैं, उसे सारी विद्याओं, कलाओं और शिल्पों का ज्ञाता घोषित कर दिया जाता है। समायोजकों को भी तो समायोजन के लिये धन चाहिये और वह इन्हीं धनकुबेरों से ही मिल पाता है —

न सा विद्या न तद् दानं न तच्छिल्पं न सा कला।
न तत्स्थैर्यं हि धनिनां याचकैर्यन्न गीयते॥

जिसके पास धन होता है उसी से लोग मित्रता करना चाहते हैं। धन होने के कारण सभी सम्बन्धी भी उससे चिपकते हैं। असली इन्सान तो उसे ही समझा जाता है, विद्वान् भी उसे ही माना जाता है —

यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः।
यस्यार्थाः स पुमाँल्लोके यस्यार्थाः स च पण्डितः॥

चाहे कितनी भी योग्यता किसी में हो पर यदि धन नहीं है तो समाज में उसका कोई स्थान नहीं है। उसे सर्वत्र अवमानना ही मिलती है। लोग उससे बचते हैं। पहले धनी और सम्पन्न रह चुके व्यक्ति यदि किसी कारणवश निर्धन हो जायें तो उन्हें भी महातिरस्कार झेलना पड़ता है। भर्तृहरि ने नीतिशतक में बहुत ही चुभते उद्धरणों में उनकी करुण दशा का वर्णन किया है —

तानीन्द्रियाण्यविकलानि तदेव नाम
सा बुद्धिरप्रतिहता वचनं तदेव।
अर्थोष्मणा विरहितः पुरुषः स एव
अन्यः क्षणेन भवतीति विचित्रमेतत्॥

क्या अजीब बात है कि धन की गर्मी के अभाव में वही पुरुष क्षण भर में कुछ और ही बन जाता है, वही सही सलामत उसकी इन्द्रियां होती हैं, नाम भी वही रहता है, वही अकुण्ठित बुद्धि होती है, बोली भी वही रहती है।

धन होने पर कुरूप से कुरूप व्यक्ति भी सुरूप करके पेश किया जाता, वह अच्छे घर का है, विद्वान् है, पढ़ा-लिखा है, गुणों का पारखी है, वक्ता है — यह सब उसके बारे में कहा जाता है। सारे गुणों की कल्पना उसमें कर ली जाती है जो कि वस्तुतः उसमें न होकर उसके धन में होते हैं —

यस्यास्ति वित्तं स नरः कुलीनः
स पण्डितः स श्रुतवान् गुणज्ञः।
स एव वक्ता स च दर्शनीयः
सर्वे गुणाः काञ्चनमाश्रयन्ति॥

वास्तविकता को धन ढंक लेता है। उपनिषद् ने ठीक ही कहा है 'हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम्', सत्य का मुख सोने के पात्र से ढंका है।

इसी सन्दर्भ में
करना आवश्यक है

पंजाबी और संस्कृत : अन्तः सम्बन्ध

—— सत्यव्रत शास्त्री

'पंजाबी' नाम पंजाब प्रदेश की होने पर पड़ा है। भारत में अनेक भाषाओं के नाम उन-उन प्रदेशों के नामों पर आधारित हैं जिन-जिन में उनका चलन है।

अन्य भाषाओं की तरह इसमें भी संस्कृत शब्द बहुतायत से हैं। अन्तर इतना है इसमें उत्तर भारत की अन्य भाषाओं की तरह तद्भव शब्द अधिक हैं। पंजाबी की पांच प्रमुख विभाषाएं हैं—

(१) मालवी

(२) दोआबी

(३) माझी

(४) पोठोहारी

(५) लैंहदा

मालवी मालवा क्षेत्र में बोली जाती है जिसमें पटियाला, नाभा, मलेर-कोटला, सरहिन्द और लुधियाना के जिले आते हैं।

दोआबी, दोआब, नदियों व्यास और सतलुज के बीच के क्षेत्र के जालन्धर और होशियारपुर जिलों में बोली जाती है।

माझी, मध्यदेश, माझ शब्द मध्य का ही परिवर्तित रूप है, अमृतसर, लाहौर, कसूर और लायलपुर जिलों में बोली जाती है।

पोठोहारी रावलपिंडी के आसपास के क्षेत्रों की बोली है।

लैंहदा का प्रचलन मुलतान, मुज़फ़्फ़रगढ़, अटक आदि में है।

~~पंजाबी शब्द स्वयं संस्कृत का है~~ इन विभाषाओं में न केवल उच्चारण में ही भेद है अपितु अनेक बार शब्दावली में भी। जहां मालवी से माझी तक कहना शब्द प्रयुक्त किया जाता है वहां पोठोहारी में आखना या आंहना। इसी तरह पहिचानने के लिये पहिली तीन विभाषाओं में पहचानना या पछानना प्रयुक्त होता है तहां पोठोहारी और लैंहदा में सिञानना। इसी तरह ही पहिली तीन*

सभी विभाषाएं संस्कृत से प्रभावित हैं। पंजाबी शब्द स्वयं संस्कृत का है। पञ्चापः = पांच जल, पांच नदियां – पांच नदियों के बीच का [illegible] स्थित है।

पंजाबी भाषा की एक विशेषता जिसे यहां रेखांकित करना आवश्यक है यह है कि जहां अन्य भाषाओं *

* विभाषाओं में संस्कृत का अंकुर शब्द अंगूर की तरह उच्चारित किया जाता है और बाकी दो विभाषाओं में अक्खर [illegible] पोठोहारी में स के [illegible] संस्कृत का माहिषी शब्द मालवी में म्हैंस की उच्चारित होता है और अन्य विभाषाओं में मझ्झ की तरह। चलने के लिये मालवी और दोआबी में तुरना (संस्कृत त्वर धातु से) शब्द है जिसे अन्य तीन विभाषाओं में टुरना रूप में उच्चारित किया जाता है। देखना इस अर्थ में जहां अन्य विभाषाओं में वेखिया गया प्रयुक्त होता है वहां लैंहदा में डिट्ठा संस्कृत दृष्ट प्रयुक्त होता है। मालवी और दोआबी में जहां देखना संस्कृत दर्शन प्रयुक्त होता है वहां माझी और पोठोहारी में वेखना, संस्कृत वीक्षण।

समझदार, सुव्यवस्थित के लिये पंजाबी में शब्द है सुचज्जा और उसके विपरीत के लिये कुचज्जा जो कि संस्कृत सुचर्य और कुचर्य ही हैं"। पंजाबी की एक प्रसिद्ध कहावत है - मां कुचज्जी धीयां पुत्रां कज्जी, मां नासमझ की, [और पुत्रों] बेटे पुत्रियों ने उसे (=उसकी नासमझी को) ढंक लिया। बताने के लिये पंजाबी में दस्सना शब्द है जो कि दिस्-दृशना। संस्कृत का दर्शन शब्द ही है। (दश- के लिये तालव्य श को दन्त्य स में परिवर्तित कर दस बन गया है। इन प्रयोगों को दर्शाने के लिये एक पंजाबी सुभाषित को यहां उद्धृत करना अप्रासंगिक न होगा —

भैण दे घर भ्रा कुत्ता
सौहरे दे घर जवाई कुत्ता
एह तां वड्डा भी दस्स
सौरा पया नूंह दे वस्स।
वड्डा कुत्ता किंज भौंके
अपने जीउंदे जी धन पुत्रां नूं सौंपे॥

" बहिन के घर में भाई कुत्ता होता है और ससुर के घर में जंवाई।
[प्रश्न] इससे बड़ा भी बता! {उत्तर} {जवाब} ससुर जो पुत्रवधू [स्नुषा के पूंह रूप की कठिन वर्ण की आरम्भ की है] के ~~हाथ में पड़ जाता है~~ वश में पड़ जाता है। {प्रश्न} बड़ा कुत्ता कैसे भौंकता है?
[उस व्यक्ति की तरह जो] {उत्तर} अपने जीवन काल में धन पुत्रों को सौंप देता है।"

संस्कृत का धन्य शब्द स्वभावरता के सिद्धान्त के कारण धन्न बन जाता — धन्न गुरु नानक। स्मरण शब्द सिमरन की तरह उच्चारित होता है - नाम सिमरन।

गेहूं के लिये पंजाबी का शब्द है कनक जो कि प्रारम्भिक क के बिना [आधुनिक भारतीय भाषाओं में संस्कृत के आदि अक्षर को त्याग देने की प्रवृत्ति है (उदाहरण - संस्कृत मूलक, हिन्दी मूली)] संस्कृत का कण शब्द ही है। कण में ई के साथ किणी रूप में बहुवचन में यह बूंदों का अर्थ देता है - किणीआं पै रहीआं हन, बूंदें पड़ रही हैं। ओले के लिये संस्कृत का शब्द है करका - वर्षोपलस्तु करका। पंजाबी में यही करका अन्तिम क के अभाव में गड़ा रूप में पाया जाता है। करा > गड़ा - गड़े पै रहे हन। ओला शब्द भी यही है जो कि उपल शब्द का ही तद्भव रूप है।

* पंजाबी में पात्र के लिये भाण्डा शब्द का प्रयोग है जो संस्कृत का भाण्ड शब्द ही है। समय-असमय के लिये वहां वेला-कुवेला का प्रयोग है - वेला-कुवेला नहीं देखदा जदों चाहे आ जांदा ए, समय-असमय नहीं देखता जब चाहे आ जाता है। सन्देश के लिये पंजाबी * शब्द है सनेहा या सनेसा जो कि संस्कृत का स्नेह शब्द ही है। संस्कृत का [illegible] शब्द पंजाबी में भी उसी रूप में प्रयुक्त होता है। पंजाबी में बहिनें भाई के लिये वीर शब्द का प्रयोग करती हैं + खरबड़ी कंन्हैवालों मेरे वीर सावन आया *

*मेरे भाई दा रखी बंधवा दो, सावन आ गया।

समझदार, बुद्धिमान के लिये पंजाबी में शब्द है सुचज्जा और उसके विपरीत के लिये कुचज्जा जो कि संस्कृत सुचर्य और कुचर्य ही हैं"। पंजाबी की एक प्रसिद्ध कहावत है – मां कुचज्जी धीयां कुत्रां कजजी, मां नासमझ की, [और पुत्रों] अर्थात पुत्रियों (ने उसे {= उसकी नासमझी को) ढंक लिया। बताने के लिये पंजाबी में दसणा शब्द है जो कि [संस्कृता] संस्कृत का दर्शन शब्द ही है। [वश के लिये तालव्य श को दन्त्य स में परिवर्तित कर वस बन गया है। इन प्रयोगों को दर्शाने के लिये एक पंजाबी सुभाषित को यहां उद्धृत करना अप्रासङ्गिक न होगा —

भैंन दे घर भ्रा कुत्ता
सौहरे दे घर जावाई कुत्ता
एस तो वड्डा भी दस्स
सौहरा पया नूंह दे वस्स।
वड्डा कुत्ता किंजा भौंके
अपने जीउंदे जी धन पुत्रां नूं सौंपे॥

"बहिन के घर में भाई कुत्ता होता है और ससुर के घरमें जंवाई। [प्रश्न] इससे बड़ा भी बता! [उत्तर] [जब] ससुर पुत्रवधू [स्नुषा के मूंह रूप की पहिले चर्चा की जा चुकी है] के ~~हाथ में पड़ जाता है~~ वश में पड़जाता है। [प्रश्न] बड़ा कुत्ता कैसे भौंकता है? [उत्तर] [उस व्यक्ति की तरह जो] अपने जीवन काल में धन पुत्रों को सौंप देता है।"

संस्कृत का धन्य शब्द समानरूपता के सिद्धान्त के कारण धन्न बन जाता — धन्न गुरु नानक। स्मरण शब्द सिमरन की तरह उच्चारित होता है – नाम सिमरन।

गेहूं के लिये पंजाबी का शब्द है कनक जो कि अन्तिम क के बिना [आधुनिक भारतीय भाषाओं में संस्कृत के आदि अथवा अन्त के 'क' को त्याग देने की प्रारम्भिक प्रवृत्ति है (उदाहरण - संस्कृत मूलक, हिन्दी मूली)] संस्कृत का कण शब्द ही है। कण में ई के साथ किणियां रूप में बहुवचन में यह बूंदों का अर्थ देता है – किणीयां पै रहियां हने, बूंदें पड़ रही हैं। ओले के लिये संस्कृत का शब्द है करका - वर्षोपलास्तु करका। पंजाबी में यही करका अन्तिम क के अभाव में गड़ा रूप में पाया जाता है। करा > गड़ा – गड़े पै रहे हने। ओला शब्द भी वहां है जो कि उपल शब्द का ही तद्भव रूप है।

इस सन्दर्भ में पंजाबी की एक प्रवृत्ति की ओर संकेत करना आवश्यक है और वह है एक ही अर्थ के विभिन्न संस्कृत शब्दों का तद्भव रूप में सह प्रयोग। खट्टी और कमाई की चर्चा ऊपर की जा चुकी है। खट्टी खट्वा का तद्भव रूप है और कमाई कर्म का। गांव-देहात में अभी तक भी खाट पर बैठा कर उसे बेचने की प्रथा है। इन पंक्तियों के लेखक ने उसे अपनी आंखों से देखा है। उस बिक्री से जो आमदनी होती थी वह खट्टी कहलाई जाने लगी। बाद में पृथक् रूप में और कमाई के साथ संयुक्त रूप में भी इसका प्रयोग होने लगा।

इस समानार्थक भिन्न संस्कृत शब्दों के तद्भव रूपों के सहप्रयोग का एक अन्य सटीक उदाहरण है व्याहया-परणिआ = विवाहित, जिसमें व्याहया विवाहित का तद्भव रूप है और परना या परिणीत का; कम्म-काज, संस्कृत कर्म-कार्य (इस तरह का प्रयोग हिन्दी में भी है काम-काज); देखन-पारखन, संस्कृत दर्शन-प्रेक्षण, अर्थ-देखने में; चित-चेते (प्रयोग - मेरे तां एह चित चेते वी नहीं से, अर्थ-दूर-दूर तक यह बात मेरे मन में नहीं थी), संस्कृत चित्त-चेतस्; चंगा-भला (प्रयोग - चंगा-भला सी हुण ओन्हूं की हो गया, अच्छा-भला था अब उसे क्या हो गया), संस्कृत चंग भला (संस्कृत भद्र का प्राकृत रूप); गल्ल-बात (अर्थ-बात-चीत), संस्कृत गल्प-वार्ता।

वृक्ष पंजाबी में रुक्ख रूप में पाया जाता है। पंजाबी का कक्ख शब्द संस्कृत कक्ष शब्द ही है। अर्थ दोनों में ही एक ही है - तिनका। पंजाबी की एक सुप्रसिद्ध कहावत है कि दूसरे दे महल नूं देख के कोई अपनी कक्खां दी कुल्ली नहीं ढा दिंदा, दूसरे के महल को देख कर कोई अपनी तिनकों की झोंपड़ी नहीं गिरा देता। यहां कक्खां के साथ कुल्ली शब्द भी उल्लेख्य है जो कि संस्कृत के कुलाय (= घोंसला) शब्द का परिवर्तित रूप है। संस्कृत का कुक्षि शब्द कुक्खी रूप में पंजाबी में पाया जाता है। इस सम्बन्ध में भी कहावत है - जेठ हाड़ कुक्खीं ते सावन भादों रुक्खीं, ज्येष्ठ और आषाढ़ के महीनों में कुक्षि, अर्थात् घर के भीतर, covered place में रहना चाहिये और सावन-भादों में पेड़ों के नीचे। रुक्ख < वृक्ष। संस्कृत का पक्ष शब्द पंजाबी में पक्ख रूप में उपलब्ध है। पंजाबी के पंखे के वाचक पक्खी (पक्खी झलना, पंखा झुलाना) पक्ष शब्द का ही स्त्रीलिंग है। संस्कृत का निष्पक्ष शब्द पंजाबी में निरपक्ख रूप में प्रयोग किया जाता है। पसलियों के लिये वक्खी शब्द वक्ष(स्) का ही अपभ्रंश है।

शरीरावयववाचक शब्दों में संस्कृत का पिण्डली इसी रूप में पसली के अर्थ में पंजाबी में प्रयुक्त है। नाभि के लिये केवल मात्र पंजाबी में पाया जाने वाला धुन्नी शब्द संस्कृत का तुन्द शब्द है।

अधिकांश तद्भव रूपों में तथा अपरिवर्तित रूप में पंजाबी में संस्कृत शब्दों की भारी संख्या है। प्रस्तुत भाषण उनका दिग्दर्शन कराने का एक विनम्र प्रयास है।

14.1.2006.

Dr. K. Paddayya,
Director, Deccan College Post-Graduate & Research Institute,
Pune-411006.

My dear Dr. Paddayya,

Many thanks for your kind letter No. 701/Katre BCS/ 2589 dated 3rd January, 2006. I am highly grateful to you for your very kind words about me and my work. The copies are with me. Since I am coming to Pune, I shall bring one set for the Deccan College Library.

My travel details are as under :

Delhi--Pune

Jet Airways Flight 9W 363
Departure on 18th January, 2006 at 4.45 P.M.

Arrival at Pune the same day at 7.00 P.M.

Pune--Delhi

Jet Airways Flight 9W 366
Departure on 21st January, 2006 at 10.30 A.M.

Arrival at Delhi the same day at 12.30 P.M.

It would be a great help to me if you kindly send somebody at the Pune Airport to pick me up and bring me to the Hotel.

Looking forward to meeting you and offering you the warmest of personal regards,

I remain,
Sincerely Yours,

Satya Vrat Shastri
(Satya vrat Shastri)

14.1.2006.

Dr. K. Paddayya,
Director, Deccan College Post-Graduate & Research Institute,
Pune-411006.

My dear Dr. Paddayya,

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Looking forward to meeting you and offering you the warmest of personal regards,

I remain,
Sincerely Yours,

Satya Vrat Shastri
(Satya vrat Shastri)

ssarin

From: "satyavratshastri" <satyavratshastri@touchtelindia.net>
To: "satyavratshastri" <satyavratshastri@touchtelindia.net>; "Sacro Monte di Crea" <parco.smcrea@reteunitaria.piemonte.it>
Sent: Thursday, October 20, 2005 4:57 PM
Subject: Re: CD and payment

Dear Ms. Katia Murador,

I enquired from my Bank about credit of amount sent by electronic wire instruction from your office. The Bank has not received the funds so far.

Kindly expedite

Regards,

Dr Satya Vrat Shastri

> ----- Original Message -----
> **From:** satyavratshastri
> **To:** Sacro Monte di Crea
> **Sent:** Wednesday, October 05, 2005 4:55 PM
> **Subject:** Re: CD and payment
>
> Dear Ms. Katia Murador,
>
> I hope Director Amilcare Barbero is back at work and am keenly awaiting response about the payment. Kindly request him to write to me an email at the earliest.
>
> Regards,
>
> Dr Satya Vrat Shastri
>
> > ----- Original Message -----
> > **From:** Sacro Monte di Crea
> > **To:** satyavratshastri
> > **Sent:** Monday, September 26, 2005 1:07 PM
> > **Subject:** Re: CD and payment
> >
> > Dear Mr Shastry,
> >
> > Prof. Piano is better now, but he is still in convalescence. He is blindfold.
> > As regards the CD, it is at Prof. Piano's University. As soon as he is well, he will find it.
> > As regards your payment, our Director Amilcare Barbero can give you an answer next week. He is absent for all this week.
> >
> > I thank you very much for your kindness
> > With best regards
> >
> > Katia Murador
> >
> > > ----- Original Message -----
> > > **From:** satyavratshastri

DECCAN COLLEGE

Post-Graduate and Research Institute
(Deemed University)
Pune 411006, India.

Prof. K. Paddayya
Director

Tel. : (020) 26692982 (O)
: (020) 26681477 (R)
FAX : (020) 26692104
E-mail : dakshina@pn2.vsnl.net.in
Website : www.deccancollegepune.org

Ref.: 701/Katre BCS/ 2589
Date : 3rd January 2006

Prof. Satya Vrat Shastri
Honorary Professor
Special Centre for Sanskrit Studies
Jawaharlal Nehru University
NEW DELHI 110 067

Respected Professor Satya Vrat Shastriji,

Namaskar. It is my pleasure to convey hearty greetings to you for the New Year.

I have of late come to know that your new book entitled Discovery of Sanskrit Treasures (in 7 volumes) was released in New Delhi last month by Her Royal Highness Maha Chakri Sirindhorn, Princess of Thailand. On my behalf as well as on behalf of my colleagues at the Deccan College I would like to convey our congratulations to you on bringing out this new publication. It is really a matter of credit that even at this advanced age you are able to make such wonderful contributions to Sanskrit scholarship. We wish you good health and look forward to seeing several more publications from your pen (computer included). We will surely purchase a copy of this new publication for our Library. You may kindly let us know the publisher's name.

Our preparations for the Prof. S.M. Katre Birth Centenary Seminar are very much under way. We are expecting 30 to 35 paper-presentations. We look forward to having you at Deccan College on this important occasion.

With respectful regards,

Yours sincerely,

K. Paddayya

(K. Paddayya)

1.1.2006.

HAPPY NEW YEAR

Prof. K. Paddayya,
Director, Deccan College
Post-Graduate and Research Institute,
Pune-411 006.

My dear Prof. Paddayya,

I am enclosing herewith my full paper along with its summary on "Sanskritic Vocabulary of Southeast Asia" for Prof. S.M. Katre Birth Centenary Seminar scheduled for 19th and 20th January, 2006 at Pune.

I have to apologize to you for the inordinate delay I had been / far too much preoccupied with the completion of my book "Discovery of Sanskrit Treasures" in seven volumes which was formally released by Her Royal Highness Maha Chakri Sirindhorn, the Princess of Thailand on Nov. 19, 2005 in the National Museum Auditorium, New Delhi at a function presided over by Dr. Karan Singh.

Tomorrow I will contact the Travel Agent for my booking for the journey to Pune and back. The exact itinerary I shall let you know on Jan. 3, 2006.

Wishing the Seminar a grand success and offering you the warmest of personal regards,

I remain,
Sincerely Yours,

Satya Vrat Shastri

(Satya Vrat Shastri)

DEPARTURE SCHEDULE					
Date: 23rd December 2005					
Name	Vehicle	Destination	Pick up Time	Pick up From	
JOSEPH PRABHU	Qualis	Prabhadevi	11.00	College	
FABRIC DOBOSE	W. SUMO	Hotel Rodas	12.30 pm	Plaza	
SUBASH CHANDRA		Domestic Airport		Broadway	
FRANCIS D'SA	Qualis	Domestic	02.00 pm	Plaza	Sundarrajan
CLEMENS MENDONCA		Domestic		Plaza	
ANAND AMALDAS		Domestic		Plaza	
GERARD HALL		Sahar		Plaza	
GAETANO SABETTA	B.Sumo	Bombay Central	02.30 pm	Plaza	
C H SUNDE	B.Sumo	Domestic	05.00pm	Broadway	**Yugal**
B G CHANDARANA	W.SUMO	BombayCentral	06.30 pm	Broadway	
SANGHRAJKA H N		Dadar		Broadway	
PAULO BARONE	Qualis	Sahar	10.00 pm	Plaza	Yugal
YOUNG CHAN RO				Plaza	
MILENA CARRARA				Plaza	
BERNHARD NITSCHE				Plaza	
		24th December 2005			
SATYAVRAT SHASTRI	OPEL	Domestic	07.00 am	Broadway	Yugal
MICHIKO YUSA	Opel	CST	06.00 pm	Plaza	Deepak
		25th December 2005			
PETER RAINE	Taxi	CST	01.00 pm	Plaza	Shuklaji
					9820662343

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DECCAN COLLEGE

Post-Graduate and Research Institute
(Deemed University)
Pune 411006, India.

Prof. K. Paddayya
Director

Tel. : (020) 26692982 (O)
: (020) 26681477 (R)
FAX : (020) 26692104
E-mail : dakshina@pn2.vsnl.net.in
Website : www.deccancollegepune.org

Prof. Satya Vrat Shastri

Ref.: 701/Katre BCS/ 2564
Date : 15th December 2005

PROFESSOR S.M. KATRE BIRTH CENTENARY SEMINAR

Third Circular

Dear Professor Shastri,

In continuation of our previous letter dated 8th September regarding your participation in the Prof. S.M. Katre Birth Centenary Seminar, I am glad to reconfirm that this Seminar will be held on 19th and 20th January 2006. I am also happy to add that we have made arrangements for your accommodation for three days (18th to 20th January) at the following hotel:

Hotel Span Executive
Revenue Colony, Behind Telephone Exchange
(Off) Jangli Maharaj Road, Shivaji Nagar
Pune – 411 005
Tel. Nos. : (020) 2553 5999/2553 5993
(020) 2553 5994/2553 5995
Fax (020) 2553 7558
E-mail : hotelspan@vsnl.com

I am writing this letter to further inform you that other preparations are under way in connection with this Seminar. I trust you have by now finalized your travel plan, as per the guidelines given in the previous circular/letter. It will be appreciated if you could arrive in Pune on 18th itself. We will make arrangements to receive you if we have advance information about your arrival time in Pune.

I am writing this letter also to request you once again to send an abstract of your paper to reach here latest by 30th December and the text of your full paper by 10th of January along with a floppy. This will enable us to prepare copies for circulation among other participants in the Seminar. I thank you in advance for your kind co-operation in this regard.

With kind regards,

Yours sincerely,

K. Paddayya

(K. Paddayya)

DEPARTURE SCHEDULE					
Date: 23rd December 2005					
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CLEMENS MENDONCA		Domestic		Plaza	
ANAND AMALDAS		Domestic		Plaza	
GERARD HALL		Sahar		Plaza	
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C H SUNDE	B.Sumo	Domestic	05.00pm	Broadway	**Yugal**
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SANGHRAJKA H N		Dadar		Broadway	
PAULO BARONE	Qualis	Sahar	10.00 pm	Plaza	Yugal
YOUNG CHAN RO				Plaza	
MILENA CARRARA				Plaza	
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		24th December 2005			
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MICHIKO YUSA	Opel	CST	06.00 pm	Plaza	Deepak
		25th December 2005			
PETER RAINE	Taxi	CST	01.00 pm	Plaza	Shuklaji
					9820662343

DECCAN COLLEGE

Post-Graduate and Research Institute
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Prof. K. Paddayya
Director

Tel. : (020) 26692982 (O)
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FAX : (020) 26692104
E-mail : dakshina@pn2.vsnl.net.in
Website : www.deccancollegepune.org

Prof. Satya Vrat Shastri

Ref.: 701/Katre BCS/ 2564
Date : 15th December 2005

PROFESSOR S.M. KATRE BIRTH CENTENARY SEMINAR

Third Circular

Dear Professor Shastri,

In continuation of our previous letter dated 8th September regarding your participation in the Prof. S.M. Katre Birth Centenary Seminar, I am glad to reconfirm that this Seminar will be held on 19th and 20th January 2006. I am also happy to add that we have made arrangements for your accommodation for three days (18th to 20th January) at the following hotel:

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I am writing this letter also to request you once again to send an abstract of your paper to reach here latest by 30th December and the text of your full paper by 10th of January along with a floppy. This will enable us to prepare copies for circulation among other participants in the Seminar. I thank you in advance for your kind co-operation in this regard.

With kind regards,

Yours sincerely,

K. Paddayya

(K. Paddayya)

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Website : www.deccancollegepune.org

Ref.: 701/Katre BCS/
Date : 8th September 2005

PROFESSOR S.M. KATRE BIRTH CENTENARY SEMINAR

Second Circular

Dear Professor Satya Vrat Shastri,

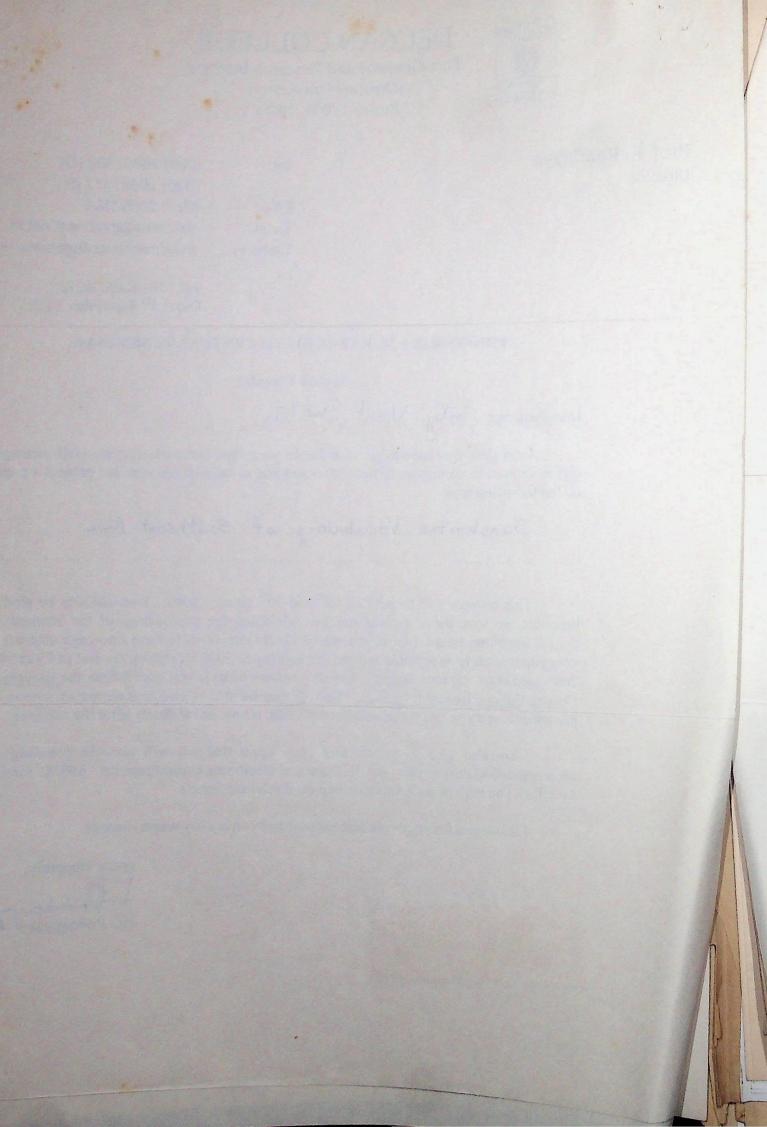
I am glad to acknowledge with thanks your kind letter/telephonic/e-mail message, giving consent to participate in the above-mentioned national seminar and present a paper on the following topic:

.........Sanskritic Vocabulary of Southeast Asia.................

....

This seminar will be held on 19th and 20th January 2006. You will also be glad to hear that we have made a provision for publishing the proceedings of the seminar. I would, therefore, be grateful if you would kindly enable us to have one-page abstract of your paper as early as possible and the full text (up to 5000 words) by the end of December 2005(hard copy and on a floppy). For all purposes of style you may follow the Bulletin of Deccan College Research Institute. We will then be able to circulate the paper among the participants and you can make suitable revisions, if any, immediately after the seminar.

I am also glad to inform you once again that we will provide boarding and accommodation during your stay in Pune and reimburse expenditure on 'APEX' air-fare, for which you may provide us xerox copies of relevant tickets.

I thank you for your excellent support and convey my warm regards,

Yours sincerely,

K Paddayya

(K. Paddayya)

Prof. Satya Vrat Shastri
C-248, Defence Colony
New Delhi 110 024

DECCAN COLLEGE

Post-Graduate and Research Institute
(Deemed University)
Pune 411006, India.

Prof. K. Paddayya
Director

Tel. : (020) 26692982 (O)
: (020) 26681477 (R)
FAX : (020) 26692104
E-mail : dakshina@pn2.vsnl.net.in
Website : www.deccancollegepune.org

No. : 701/Katre BCS/ 1435
Date : 25th August 2005

26 AUG 2005

Dr. Satya Vrat Shastri
C-248, Defence Colony
NEW DELHI 110 024

[illegible]

I am in receipt of your kind letter dated 11th August 2005. We are grateful to you for giving your consent to participate in Prof. S.M. Katre Birth Centenary Seminar. From your letter I note that you would like to prepare a paper on 'Sanskritic Vocabulary of Southeast Asia'. Kindly do go ahead with ~~this paper~~ preparation of this paper.

With kind regards,

Yours sincerely,

K Paddayya

(K. Paddayya)

C-248, Defence Colony,
New Delhi-110024.

11.8.2005.

Tel. (011) 24336631; 24336644
xxxxxxxxxxxxxxxxxxxx
xx xxxxxxxxxxxxxxxxx

Prof. K. Paddayya,
Director, Deccan College
Post-Graduate and Research Institute,
Pune-411 006.

My dear Prof. Paddayya,

Thank you for your kind letter No. 701/KBCS/1257 dated August 6, 2005. I am glad you are organizing a Seminar xx to mark the Birth Centenary of Prof. S.M. Katre. I shall be glad to participate in it. As for the topic, I would propose the following : Sanskritic Vocabulary of Southeast Asia. There are not many Sanskrit texts available in that part of the world, old and new. On hearing from you I will start working on it.

I trust this finds you in the best of health and spirits.

With kind regards,

Yours Sincerely,

Satya Vrat Shastri

(Satya Vrat Shastri)

women. Every one of them carries in hand a pot which in all likelihood has in it an offering meant for him. In the same direction the upper portion shows him (Buddha) delivering sermon while the lower one a festivity. In the northern side is the figure of the Buddha with three heads and six hands in meditation both sides of which are the small figures of dancers, male and female. Out in the open lie a whole lot of stones some of which have a scene or two on them. According to a popular tradition stones were brought from far off places. The sculptors worked on them. They joined them together to form a temple. The stones in excess of the requirement were left out in the open. It is these stones which continue to lie there. They are as old as those set in the temple and are equally important from archaeological and iconographical points of view. As of them as have some scene or the other carved on them some of the more noteworthy are the one which has the figures, now indistinct, of Rama, Laksmana and the monkey or the one which shows Siva on his mount Nandi along with Parvati or the ones which depict Visnu and Garuda and the fight of Krsna with Gajasimha (a southeast Asian innovation, an animal which has face of a lion and the lower portion of that of an elephant). The same stone which shows the scene of the above fight shows Krsna in the lower portion riding a Kirtimukha (a kind of demon who figures quite often in Southeast Asian iconography). Krsna is in angry mood with brows knitted and the eyes bulging —a rare artistic feat indeed.

The Prasad has ponds all around in the Nagabandha style with each corner having a figure in stone of a Naga with hood raised, its tail extending to considerable distance forming the boundary of them thereby. A gallery runs round the Prasad.

Thanks to interest of the Govt. of Thailand, a museum has also come up in Pimai which houses among other exhibits such interesting pieces as golden, silverware and jewellary which were discovered at the time of the renovation of the shrine. It has some fine idols also.

PRASAD MUANGTAM

16 Kms. From Prasdad Panom Rung, it is situated in the plain sand is approachable through a rural area with thick overgrowth. It is in quite a dilapidated condition. Still, whatever is left of it is enough to give an idea of its old grandeur. It has two circular walls, the outer and the inner, For entry into these are four doors, one in each direction. Enclosed in the outer wall is a gallery that goes all round it. Enclosed in the inner wall are small shrines of small bricks of which only two are in somewhat good shape. The remaining three have all but crumbled; their roofs have given way and the bricks falling apart. Of those which are in somewhat in good condition none has on its entry door a figure of a deity on a bull, Lord Siva in all probability. The entry door of the other has the figure of a deity on three swans whose identity is difficult to determine. The presence of the swan would lead to his being Brahma but that deity has four faces while the figure of the deity sculpted on this door has only one face. According to Late Prince Subhadis Diskul he could be Varuna for in Thai architecture swan has been show to be the vehicle of Varuna as well. Further, the figures appearing on the doors could well represent the guardian deities of the quarters, the Dikpalas. Siva being the Dikpala of the Isana, northeast, his figure on the side of the temple that quarter is in order. By the same logic

DECCAN COLLEGE

Post-Graduate and Research Institute
(Deemed University)
Pune 411006. India.

Prof. K. Paddayya
Director

Tel. : (020) 26692982 (O)
: (020) 26681477 (R)
FAX : (020) 26692104
E-mail : dakshina@pn2.vsnl.net.in

701/KBCS/1257
- 6 AUG 2005

PROFESSOR S.M. KATRE BIRTH CENTENARY SEMINAR

Dear Professor Staya Vrat Shastri,

I am glad to inform you that 2005-2006 is the birth centenary year of Prof. S.M. Katre, who has made outstanding contributions to the growth of Linguistics, Sanskrit and Lexicography in India. The staff and students of the Institute would like to honour Prof. Katre's memory by organizing some additional academic activities

As part of these academic activities the Institute proposes to hold a national seminar in the second half of January 2006. This seminar will focus on review of existing research trends in Linguistics, Sanskrit Studies and Lexicography, and identification of fresh avenues of research. Professors K.S. Nagaraja and V.P. Bhatta have kindly agreed to act as Co-ordinators of this seminar. I wish to request you to participate in this seminar and present a paper on the following topic:

Sanskrit Texts in Southeast Asia

I am glad to inform you that you will be provided boarding and accommodation during your stay in Pune. Due to financial constraints, we are unfortunately not in a position to provide air-fare. However we will reimburse expenditure on II AC train journey. If our financial position improves, we might be able to provide 'APEX' air-fare, about which we will keep you informed in due course

I will be grateful if you would kindly accept our invitation to participate in the above-mentioned seminar. I look forward to receiving your confirmation at an early date.

With warm regards,

Yours sincerely,

K Paddayya 5/8/05
(K. Paddayya)

Prof. Satya Vrat Shastri
C-248, Defence Colony
New Delhi-110024

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प्राक्कथन

जैन विद्या के मर्मज्ञ विद्वान् प्रो. राजाराम जैन द्वारा विरचित ''जैन पाण्डुलिपियाँ एवं शिलालेख'' शीर्षक ग्रन्थ का विद्वत्समाज को परिचय देते समय मुझे विशेष आनन्द का अनुभव हो रहा है। उन्होंने सितम्बर 29-30, 2001 ई. में इस विषय पर श्री गणेश वर्णी जैन शोध संस्थान, वाराणसी में तीन व्याख्यान दिये थे, उन्हें ही किञ्चित् परिवर्धित कर उन्होंने प्रस्तुत ग्रन्थ के रूप में प्रकाशित किया है। इसमें उनकी लगभग अर्द्धशताब्दी का पाण्डुलिपि विषयक अन्वेषण-अनुसन्धान का अनुभव समाहित है।

ग्रन्थ में स्थान-स्थान पर उन्होंने अनेक कारणों से पाण्डुलिपियों के सम्यक् संरक्षण के अभाव में उसके लुप्त होने, विदेशियों द्वारा भारत के बाहर ले जाने एवञ्च उनके जर्जर हो जाने का उल्लेख किया है और इसका उल्लेख करते-करते अपने मन की व्यथा को व्यक्त किया है, जो न केवल उनकी अपितु आज भारतीय विद्या के प्रत्येक अध्येता के मन की व्यथा है।

जो बीत गया सो बीत गया। अब जो बचा है, उसे सुरक्षित रखना ही हमारी प्राथमिकता है। इस सन्दर्भ में प्रो. राजराम जैन ने कतिपय महत्त्वपूर्ण सुझाव (पृ. 90-92) दिए हैं। जिनका शीघ्रातिशीघ्र कार्यान्वयन आवश्यक है। आज भी लाखो की सङ्ख्या में पाण्डुलिपियाँ शास्त्र-भण्डागारों में ही नहीं, लोगों के घरों में भी बिखरी पड़ी हैं, जिसकी किसी को जानकारी भी नहीं है, उनके सूचीकरण की तो बात ही क्या? यह कार्य एक व्यक्ति का नहीं, एक संस्था का भी नहीं, समूचे राष्ट्र का है। ये समस्त पाण्डुलिपियाँ राष्ट्र की अमूल्य निधि हैं और जैसाकि प्रो. राजाराम जैन ने प्रस्तुत ग्रन्थ में बताया है, अनेक प्रकार की आध्यात्मिक और दार्शनिक जानकारी के साथ-साथ ऐतिहासिक और भौगोलिक जानकारी का प्रामाणिक स्रोत भी हैं। इस विषय में विशेष उल्लेखनीय हैं इनकी पुष्पिकाएँ और प्रशस्तियाँ जिनमें लेखकों ने अपने राजाओं-महाराजाओं, सामन्तों, मन्त्रियों तथा श्रेष्ठियाँ का उल्लेख करने के साथ अपने से पूर्ववर्ती एवं समसामयिक मनीषियों - विचारकों का भी उल्लेख किया है। पाण्डुलिपियों के माध्यम से उपलब्ध जानकारी भारत की सुदीर्घ इतिहास एवं भूगोल के अनुद्घाटित एवं अल्पोद्घाटित पक्षों को उद्घाटित कर सकती है।

यह सन्तोष की बात है कि जैन-परम्परा ने ग्रन्थ लेखन पर विशेष बल दिया। 'शतं वद मा लिख मा लिख' की धारणा को इसने नहीं अपनाया। ग्रन्थ लिखना, लिखवाना, प्रतिलिपियाँ बनवाना तथा उन्हें पाठकों को उपहार रूप में देना, इसमें पुण्यदायी माना गया है। इस विषय में प्रो. राजाराम जी ने उल्लेख किया है पुष्पदन्त की महापुराण की प्रशस्ति का, जिसमें कहा गया है कि भरत एवं नन्न के राजमहलों में साहित्यकारों के साथ-साथ प्रतिलिपिकार भी प्रतिलिपियों का कार्य करते थे। यही कारण था कि अतिविशाल जैन पाण्डुलिपि वाङ्मय अपने देश में बन गया। विदेशी आक्रामकों ने तो जो किया सो किया ही, हमारी असावधानी, अज्ञानता और उदासीनता भी

प्राक्कथन

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यह सन्तोष की बात है कि जैन-परम्परा ने ग्रन्थ लेखन पर विशेष बल दिया। 'शतं वद मा लिख मा लिख' की धारणा को इसने नहीं अपनाया। ग्रन्थ लिखना, लिखवाना, प्रतिलिपियाँ बनवाना तथा उन्हें पाठकों को उपहार रूप में देना, इसमें पुण्यदायी माना गया है। इस विषय में प्रो. राजाराम जी ने उल्लेख किया है पुष्पदन्त की महापुराण की प्रशस्ति का, जिसमें कहा गया है कि भरत एवं नन्न के राजमहलों में साहित्यकारों के साथ-साथ प्रतिलिपिकार भी प्रतिलिपियों का कार्य करते थे। यही कारण था कि अतिविशाल जैन पाण्डुलिपि वाङ्मय अपने देश में बन गया। विदेशी आक्रामकों ने तो जो किया सो किया ही, हमारी असावधानी, अज्ञानता और उदासीनता भी

6. हिन्दी शिक्षण योजना के अन्तर्गत एक बोर्ड (मैग्नेटिक 2×2½ फीट) स्वागत कक्ष में लगाया जाए जिस पर रोजाना एक शब्द हिन्दी अंग्रेज़ी लिखा हो।

कार्रवाई -हिन्दी प्रकोष्ठ

7. सेवा पुस्तिकाओं में प्रविष्टियाँ हिन्दी में की जाए।

कार्रवाई-श्रीमती बीना मनचन्दा/ अनभाग अधिकारी ई-II

8. स्वागत कक्ष तथा चालक कक्ष में एक हिन्दी समाचार पत्र तथा दो हिन्दी पत्रिकाएँ इण्डिया टूडे, प्रतियोगिता दर्पण उपलब्ध कराना। कार्रवाई - पुस्तकालयाध्यक्ष

9. आगामी जनवरी/ फरवरी 2004 में एक हिन्दी कार्यशाला का आयोजन करना।

कार्रवाई - हिन्दी प्रकोष्ठ

10. वैज्ञानिक विषयों पर हिन्दी के व्याख्यान माला प्रतिमाह आयोजित करना।

कार्रवाई - डॉ. कालिया/ हिन्दी प्रकोष्ठ।

11. निदेशक महोदय ने सुझाव दिया कि महान् वैज्ञानिकों के जीवन पर आधारित तथा विज्ञान से सम्बन्धित पुस्तकें खरीदी जाए। कार्रवाई - हिन्दी प्रकोष्ठ

12. हिन्दी सॉफ्टवेयर का प्रशिक्षण हेतु निदेशक द्वारा श्री आर.के. राणा को नामित किया जिनको श्री मिश्र सहयोग देगें। कार्रवाई - श्री आर के राना/ नवनीत मिश्र

13. हिन्दी के प्रोत्साहन हेतु सी एस आई आर की अन्य प्रयोगशालाओं/ संस्थाओं में जो गतिविधियाँ अयोजित की जाती है वही संस्थान में किये जाने की व्यवस्था करे।

कार्रवाई - हिन्दी प्रकोष्ठ

समिति अध्यक्ष महोदय को धन्यवाद ज्ञापन के बाद बैठक समाप्त हुई

(डॉ. वी. सी. वालिया)
सदस्य

(डॉ. ए. बी. सिंह)
सदस्य

(टी. वी. जोशुवा)
सदस्य

(नवनीत मिश्र)
सदस्य सचिव

(प्रो. एस. के. ब्रह्मचारी)
अध्यक्ष(राजभाषा कार्यान्वयन समिति)

इस वाङ्मय को सम्यक् सुरक्षित न रख पाने में कारण बने। अन्यथा बोरों में भर कर पाण्डुलिपियों को जलसमाधि देने की कल्पना भी इस देश में नहीं हो सकती थी।

अनेक बार यह भी देखने में आया है कि लोग अपने घरों में रखी पाण्डुलिपियों को किसी को देना भी नहीं चाहते, चित्र-प्रतिलिपि बनाने के लिये भी नहीं। लाल वस्त्रों में बंधी सामग्री उनके यहाँ पुरखों से चली आ रही है। वह उनके यहाँ पड़ी रहनी चाहिये- यदि वह उनके यहाँ से चली जायगी तो कहीं उनका कोई अनिष्ट न हो जाए, इसलिये वे उन्हें किसी को देना नहीं चाहते। इसका एक उपाय है कि उनके यहाँ जा-जाकर उनकी पाण्डुलिपियों की चित्र प्रतिलिपि, माइक्रोफिल्म बना ली जाए। विशेषज्ञ आवश्यक साधन सामग्री के साथ वहाँ जाकर इस कार्य को सम्पन्न करें। नेपाल की पाण्डुलिपियों के विषय में यही पद्धति अपनाई गई। जर्मन-सरकार द्वारा सञ्चालित इस व्यवस्था के अन्तर्गत पाण्डुलिपि की तीन प्रतियाँ बनायी गयी। एक प्रति उस व्यक्ति को दी गई, जिसके यहाँ से पाण्डुलिपि उपलब्ध हुई, दूसरी बर्लिन (जर्मनी) के ग्रन्थालय में भेज दी गई और तीसरी काठमाण्डू के ग्रन्थालय को अर्पित कर दी गई। इस पद्धति से नेपाल की समस्त पाण्डुलिपियों की माइक्रोफिल्म तैयार की गई। यह पद्धति भारत की पाण्डुलिपियों के विषय में भी अपनाई जा सकती है।

किञ्च, अनेक बार यह तर्क दिया जाता है, सभी पाण्डुलिपियों की चित्र-प्रतिलिपि बनाने की क्या आवश्यकता है। एक ही ग्रन्थ की अनेक पाण्डुलिपियाँ हो सकती है। अतः ग्रन्थ पर बल देना चाहिए उसकी पाण्डुलिपि पर नहीं। यहाँ यह प्रश्न होगा कि ग्रन्थ के स्वरूप-निर्धारण के लिये अनेक पाण्डुलिपियों में किसे ग्रहण किया जाए? पाठ योजना के लिये सभी पाण्डुलिपियों का अवलोकन आवश्यक है। उसी के आधार पर ग्रन्थ का प्रामाणिक संस्करण सम्भव है। इस दृष्टि से प्रत्येक पाण्डुलिपि महत्त्वपूर्ण है।

एक समय था, जब भारत में पाण्डुलिपियों की खोज और उनके संग्रह के लिये पाण्डुलिपिसंग्रहकर्ता, शासन की ओर से नियुक्त किये जाते थे। उनके माध्यम से पाण्डुलिपियाँ पाण्डुलिपिसंग्रहालयों में संग्रहीत हुई। उसी तरह की पद्धति वर्तमान-शासन को भी अपनानी चाहिये।

इन पंक्तियों का लेखक जब उड़ीसा में था तो उड़ीसा के प्रचुर पाण्डुलिपि वाङ्मय की प्रसिद्धि के कारण पाण्डुलिपियों की खोज की ललक उसके मन में जगी। इसके लिए उसने एक योजना बनाई। जिस विश्वविद्यालय में वह कुलपति था, उसके साथ 66 विद्यालय-महाविद्यालय सम्बद्ध थे। उसने सोचा कि उस विद्यालयों-महाविद्यालयों के प्राचार्यों से अनुरोध किया जाए कि अपने-अपने क्षेत्रों में जहाँ ये संस्थाएँ है, वे पता लगायें कि किन-किन के यहाँ पाण्डुलिपियाँ हैं और इसकी जानकारी वे विश्वविद्यालय को प्रेषित करें। इससे बिना व्यय के या अत्यल्प व्यय से ही अपेक्षित जानकारी प्राप्त हो सकेगी। इस तरह की पद्धति अन्य विश्वविद्यालयों में भी अपनाई जा सकती है।

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In this work, as in my other efforts, I have been fortunate indeed to have had the sustaining support of my parents Ruth and Marc Holston and my brother Rand.

ब्रिटिश राज के दिनों में और स्वतन्त्रता प्राप्ति के प्रारम्भिक कुछ वर्षों तक भी पीएच. डी. आदि उपाधियों के लिये शोध हेतु पाण्डुलिपि रूप में स्थित किसी ग्रन्थ के आलोचनात्मक भूमिकासहित संस्करण-सम्पादन-कार्य को विषय रूप में तत्तद् विश्वविद्यालयों द्वारा स्वीकृत किया जाता था। केवल स्वीकृत ही नहीं किया जाता था अपितु शोधार्थियों को इस उद्धार का कार्य करने के लिये प्रोत्साहित भी किया जाता था पर इधर कुछ नई ही हवा बहने लगी है। इस प्रकार के कार्य को शोध ही नहीं माना जाने लगा है। जबकि असली शोध यही है। जो ग्रन्थ प्रकाश में ही नहीं आया, उसका अनेक पाण्डुलिपियों की सहायता से प्रामाणिक पाठ स्थिर करना और उसकी समीक्षात्मक भूमिका लिखने के लिये शोधार्थी को कितना परिश्रम करना पड़ता है और कितनी सूझबूझ उसे इसमें लगानी पड़ती है, यह कोई भुक्तभोगी ही जान सकता है। इसलिये आवश्यक है हवा की दिशा बदली जाए।

प्रो. राजाराम जैन ने महाकवि पुष्पदन्त, विबुध श्रीधर, रइधू आदि अनेक साहित्यकारों का उल्लेख अपनी इस कृति में किया है। उनकी कुछ कृतियाँ तो प्रकाशित हुई हैं, कुछ अभी अप्रकाशित ही हैं। इस पंक्तियों के लेखक का सुझाव है कि एक-एक साहित्यकार को लेकर उसका समग्र वाङ्मय, प्रकाशित अथवा अप्रकाशित एक स्थान पर ग्रन्थमाला के रूप में प्रकाशित कर दिया जाए। इससे कम से कम उन मनीषियों, जो भारतीय मनीषा के स्तम्भ हैं, का वाङ्मय तो प्रकाश में आ जाएगा।

सबसे बड़ी कठिनाई इस समय यह है कि दिशाएँ अनेक हैं, काम करने वाले कम हैं। जैन समाज साधन उपलब्ध कराने के माध्यम से यदि कुछ विद्वानों को इस कार्य के लिये प्रेरित कर सके तो वह अपने दायित्व का निर्वाह ही करेगा।

"जैन पाण्डुलिपियाँ एवं शिलालेख" पाण्डुलिपि क्षेत्र में एक महत्त्वपूर्ण अवदान है। इसमें अनेक भूली-बिसरी कृतियों की महत्त्वपूर्ण जानकारी है। इस जानकारी को प्रस्तुत कर अपने देश के मूर्धन्य मनीषी पाण्डुलिपि-शास्त्र के अनन्य विद्वान् प्रो. राजाराम जैन ने विद्वत्समाज का जो उपकार किया है, उसे शब्दों की परिधि में समेट पाना सम्भव नहीं है।

सत्यव्रत शास्त्री
मानद आचार्य, विशिष्ट संस्कृत अध्ययन केन्द्र
जवाहरलाल नेहरू विश्वविद्यालय, नई दिल्ली

पूर्व कुलपति,
श्री जगन्नाथ संस्कृत विश्वविद्यालय,
पुरी (उड़ीसा)

नई दिल्ली
3.02.2004

to rewrite India to make Indians aware of their state of existence. The state of existence was dismal, hence reform was the only requirement. The reform of India could not have been possible without the British aid and it was widely believed by the British that the essential knowledge and tool required to civilize a pre-modern community could only be provided by them.

The aid and assistance to help Indian's to evolve into a modern nation state of a civilized community necessitated an equity of the system of governance, revere collection and of general administration. The dismal state of administration and governance provided the British a better chance to reorganize everything from administration to education. Writings of W. W. Hunter, warell. J.S. Mill and others provide a better account of administrative reorganization of the country from a great oriental civilization the past to present state of Permian obsolete values India for the British as event from their writings was a land Suitable for reforms and reconstruction. it was by positing first India's overall backwardness in Indian's mind and presenting themselves as the model to be initiated British opened a big ground in the from of India for soul and administrative reforms.

The disappointment writings Selected for present discussion reveals various Strategies and methods adopted by the British to produce India as a different. distinct type and to justify their own position in India being essential to carry white men's burden to civilize the world.

The writings provide us a vision of India as known and understood by the British and also a knowledge of the ways that British employed to know India.

महामहिम राज्यपाल जी, माननीय श्री मोहिते जी, माननीय श्री अनीस अहमद जी, आदरणीय श्री आशीष जायसवाल जी, आदरणीय श्री रमेश चन्द्र बंग जी तथा उपस्थित विद्वद्वृन्द,

आपने मुझे सम्मान दिया इसके लिए मैं आपका हृदय से कृतज्ञ हूँ। इस सम्मान का मेरे लिए दो दृष्टियों से विशेष महत्व है। पहले तो यह कि यह मेरा पचासवां सम्मान है, इसके साथ मेरे सम्मानों की अर्धशती पूर्ण होती है और दूसरा यह कि यह सम्मान कवि कुलगुरु कालिदास विश्वविद्यालय द्वारा दिया जा रहा है जिसका अपने देश में विशेष स्थान है। इस विश्वविद्यालय की सम्पूर्ण देश में ख्याति है और इसके कुलपति डॉ. पंकज चांदे संस्कृत और भारतीय विद्या के क्षेत्र में लब्धप्रतिष्ठ विद्वान् हैं। उनमें जो ऊर्जा है उसने इस विश्वविद्यालय को भारत के मूर्धन्य विश्वविद्यालयों में स्थान दिला दिया है।

इस पुरस्कार के साथ जीवनव्रती शब्द भी मेरे लिये बहुत सटीक है। शैशव काल से ही संस्कृत सेवा मेरे जीवन का व्रत रहा है। मैं जब बारह वर्ष का ही था तो मेरी पहिली संस्कृत कविता षड्ऋतुवर्णनम् संस्कृतरत्नाकरः में छपी थी। अपने युग के महान् कवि और समालोचक महामहोपाध्याय भट्ट मथुरानाथ शास्त्री इसके यशस्वी सम्पादक थे। उन्होंने अपनी सम्पादकीय टिप्पणी में मेरी उम्र का उल्लेख करते हुए लिखा कि यह कविता बारह वर्ष के एक बालक की है। उन दिनों उस पत्रिका में किसी बड़े उम्र के व्यक्ति की रचना का स्थान पा जाना भी बड़ी बात थी ओर फिर मुझ जैसे बालक का तो कहना ही क्या। 1967 में जब साहित्य अकादमी पुरस्कार मुझे मिला तो प्रशस्तिपत्र में उस कविता का उल्लेख किया गया। बारह वर्ष की अवस्था में लिखी गई वह कविता तब तक ऐतिहासिक दस्तावेज बन चुकी थी। प्रसङ्ग से यह कहना अनुचित न होगा कि अब तक संस्कृत विषय में साहित्य अकादमी पुरस्कार प्राप्त करने वालों में सबसे कम उम्र का मैं ही हूँ। पूर्वोल्लिखित कविता ही मेरी प्रथम रचना हो यह बात नहीं। मेरे पितृचरण बताया करते थे कि मैं बहुत बार बातचीत भी संस्कृत श्लोकों में करता था। पर उन संस्कृत श्लोकों को किसी ने लिपिबद्ध नहीं किया। आकाशदेशः शब्दः। वे सब श्लोक आकाश में ही विलीन हो गए। प्रकाश में आई तो वही कविता जिसकी मैंने चर्चा की है। वहाँ से प्रारम्भ हुई मेरी काव्य-यात्रा अनेक पड़ाव पार कर मेरे अब तक के सब से बड़े महाकाव्य श्रीरामकीर्तिमहाकाव्यम् तथा उसके बाद के संस्कृत वाङ्मय में नवीन विधा के प्रवर्तक पत्रकाव्यम् में से होती हुई अब विश्व की प्रमुख सांस्कृतिक धाराओं को निरूपित करने वाले अनेक खण्डों के विश्वमहाकाव्यम् की ओर उन्मुख हो चली है। इसके साथ ही वह उन्मुख हो चली है अनेकानेक देशों के महाकवियों Poet - Laureates की प्रतिनिधि कविताओं के संस्कृत रूपान्तरकरण की ओर जोकि अपने ढंग का पहला प्रयास है। इस क्रम में इटली के दान्ते और मोन्ताले, जर्मनी के गेटे, हंगरी के शान्दोर वोरेश तथा रोमानिया के मिहाई एमिनुस्को की कविताओं का अनुवाद कार्य मैं कर चुका हूँ। सम्प्रति अन्य विदेशी कवियों की कविताओं का अनुवाद कार्य चल रहा है।

यह तो हुआ मेरा मौलिक लेखन जिसके अन्तर्गत अनेक महाकाव्य, खण्डकाव्य, पत्रकाव्य, तथा प्रबन्ध काव्य आदि के माध्यम से 6000 से भी अधिक पद्यों की रचना मैंने की है। दूसरा मेरा लेखन है समीक्षात्मक जिसके अन्तर्गत रामायण का भाषा शास्त्रीय अध्ययन तथा महाकवि कालिदास पर चार खण्डों की ग्रन्थमाला एवं 1600 मुद्रित पृष्ठों के 170 के लगभग शोधनिबन्ध, अस्सी ग्रन्थों के प्राक्कथन और अनगिनत समीक्षाएं।

to rewrite India to make Indians aware of their state of existence. The state of existence was dismal, hence reform was the only requirement. The reform of India could not have been possible without the British aid and it was widely believed by the British that the essential knowledge and tool required to civilize a pre-modern community could only be provided by them.

The aid and assistance to help Indian's to evolve into a modern nation state of a civilized community necessitated an equity of the system of governance, revere collection and of general administration. The dismal state of administration and governance provided the British a better chance to reorganize everything from administration to education. Writings of W. W. Hunter, warell. J.S. Mill and others provide a better account of administrative reorganization of the country from a great oriental civilization the past to present state of Permian obsolete values India for the British as event from their writings was a land Suitable for reforms and reconstruction. it was by positing first India's overall backwardness in Indian's mind and presenting themselves as the model to be initiated British opened a big ground in the from of India for soul and administrative reforms.

The disappointment writings selected for present discussion reveals various strategies and methods adopted by the British to produce India as a different. distinct type and to justify their own position in India being essential to carry white men's burden to civilize the world.

The writings provide us a vision of India as known and understood by the British and also a knowledge of the ways that British employed to know India.

महामहिम राज्यपाल जी, माननीय श्री मोहिते जी, माननीय श्री अनीस अहमद जी, आदरणीय श्री आशीष जायसवाल जी, आदरणीय श्री रमेश चन्द्र बंग जी तथा उपस्थित विद्वद्वृन्द,

आपने मुझे सम्मान दिया इसके लिए मैं आपका हृदय से कृतज्ञ हूँ। इस सम्मान का मेरे लिए दो दृष्टियों से विशेष महत्व है। पहले तो यह कि यह मेरा पचासवां सम्मान है, इसके साथ मेरे सम्मानों की अर्धशती पूर्ण होती है और दूसरा यह कि यह सम्मान कवि कुलगुरु कालिदास विश्वविद्यालय द्वारा दिया जा रहा है जिसका अपने देश में विशेष स्थान है। इस विश्वविद्यालय की सम्पूर्ण देश में ख्याति है और इसके कुलपति डॉ. पंकज चांदे संस्कृत और भारतीय विद्या के क्षेत्र में लब्धप्रतिष्ठ विद्वान् हैं। उनमें जो ऊर्जा है उसने इस विश्वविद्यालय को भारत के मूर्धन्य विश्वविद्यालयों में स्थान दिला दिया है।

इस पुरस्कार के साथ जीवनव्रती शब्द भी मेरे लिये बहुत सटीक है। शैशव काल से ही संस्कृत सेवा मेरे जीवन का व्रत रहा है। मैं जब बारह वर्ष का ही था तो मेरी पहिली संस्कृत कविता षड्ऋतुवर्णनम् संस्कृतरत्नाकर: में छपी थी। अपने युग के महान् कवि और समालोचक महामहोपाध्याय भट्ट मथुरानाथ शास्त्री इसके यशस्वी सम्पादक थे। उन्होंने अपनी सम्पादकीय टिप्पणी में मेरी उम्र का उल्लेख करते हुए लिखा कि यह कविता बारह वर्ष के एक बालक की है। उन दिनों उस पत्रिका में किसी बड़े उम्र के व्यक्ति की रचना का स्थान पा जाना भी बड़ी बात थी ओर फिर मुझ जैसे बालक का तो कहना ही क्या। 1967 में जब साहित्य अकादमी पुरस्कार मुझे मिला तो प्रशस्तिपत्र में उस कविता का उल्लेख किया गया। बारह वर्ष की अवस्था में लिखी गई वह कविता तब तक ऐतिहासिक दस्तावेज बन चुकी थी। प्रसङ्ग से यह कहना अनुचित न होगा कि अब तक संस्कृत विषय में साहित्य अकादमी पुरस्कार प्राप्त करने वालों में सबसे कम उम्र का मैं ही हूँ। पूर्वोल्लिखित कविता ही मेरी प्रथम रचना हो यह बात नहीं। मेरे पितृचरण बताया करते थे कि मैं बहुत बार बातचीत भी संस्कृत श्लोकों में करता था। पर उन संस्कृत श्लोकों को किसी ने लिपिबद्ध नहीं किया। आकाशदेश: शब्द:। वे सब श्लोक आकाश में ही विलीन हो गए। प्रकाश में आई तो वही कविता जिसकी मैंने चर्चा की है। वहाँ से प्रारम्भ हुई मेरी काव्य-यात्रा अनेक पड़ाव पार कर मेरे अब तक के सब से बड़े महाकाव्य श्रीरामकीर्तिमहाकाव्यम् तथा उसके बाद के संस्कृत वाङ्मय में नवीन विधा के प्रवर्तक पत्रकाव्यम् में से होती हुई अब विश्व की प्रमुख सांस्कृतिक धाराओं को निरूपित करने वाले अनेक खण्डों के विश्वमहाकाव्यम् की ओर उन्मुख हो चली है। इसके साथ ही वह उन्मुख हो चली है अनेकानेक देशों के महाकवियों Poet - Laureates की प्रतिनिधि कविताओं के संस्कृत रूपान्तरकरण की ओर जोकि अपने ढंग का पहला प्रयास है। इस क्रम में इटली के दान्ते और मोन्ताले, जर्मनी के गेटे, हंगरी के शान्दोर वोरेश तथा रोमानिया के मिहाई एमिनुस्को की कविताओं का अनुवाद कार्य मैं कर चुका हूँ। सम्प्रति अन्य विदेशी कवियों की कविताओं का अनुवाद कार्य चल रहा है।

यह तो हुआ मेरा मौलिक लेखन जिसके अन्तर्गत अनेक महाकाव्य, खण्डकाव्य, पत्रकाव्य, तथा प्रबन्ध काव्य आदि के माध्यम से 6000 से भी अधिक पद्यों की रचना मैंने की है। दूसरा मेरा लेखन है समीक्षात्मक जिसके अन्तर्गत रामायण का भाषा शास्त्रीय अध्ययन तथा महाकवि कालिदास पर चार खण्डों की ग्रन्थमाला एवं 1600 मुद्रित पृष्ठों के 170 के लगभग शोधनिबन्ध, अस्सी ग्रन्थों के प्राक्कथन और अनगिनत समीक्षाएं।

यह मेरा सारा कृतित्व मुझे संस्कृत जीवनव्रती बनाने के लिये पर्याप्त है।

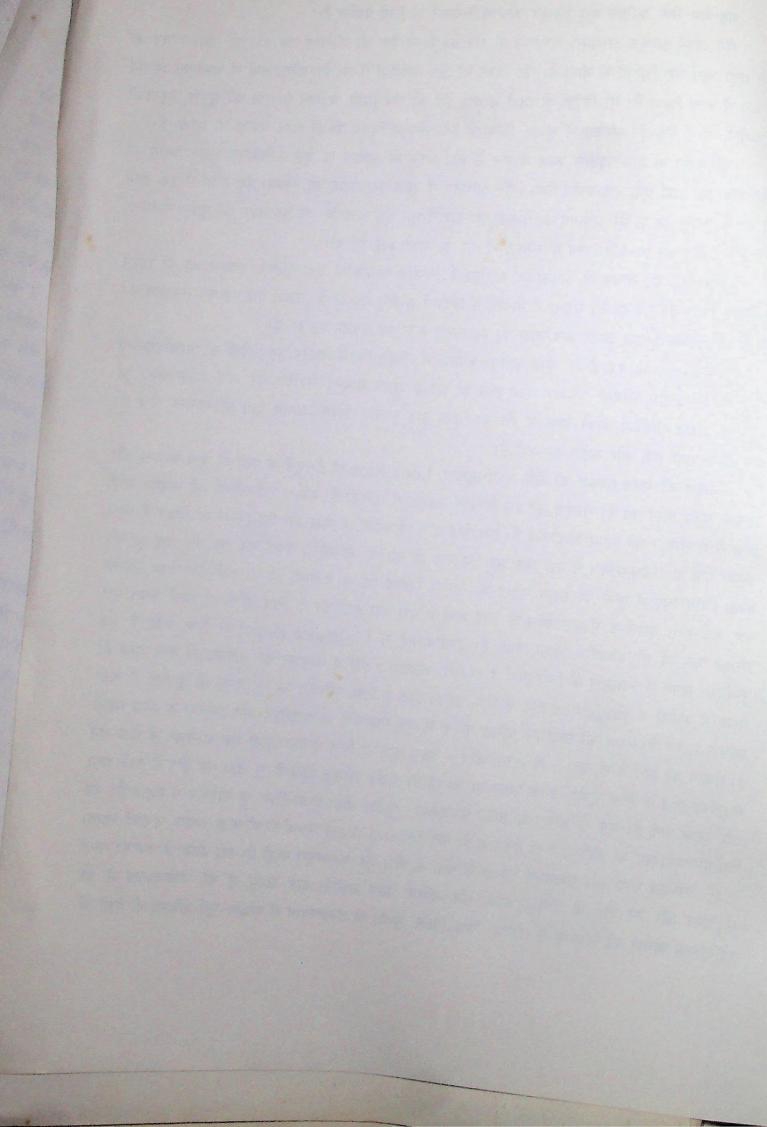
मैंने अपने संस्कृत अध्ययन-अध्यापन के क्षेत्र को अपने देश की सीमाओं तक ही नहीं रखा। जीवन का बहुत बड़ा भाग मेरा विदेशों में बीता है। मैंने विश्व के तीन महाद्वीपों में छः विश्वविद्यालयों में अभ्यागत आचार्य के रूप में कार्य किया है। मेरे विदेश के छात्रों में थाई देश की राजकुमारी, वर्तमान महाराज की सुपुत्री, महाचक्री सिरिन्थौर्न भी हैं जिन्होंने संस्कत में एम.ए. किया है और संस्कृत विषय पर ही शोध-प्रबन्ध भी लिखा है।

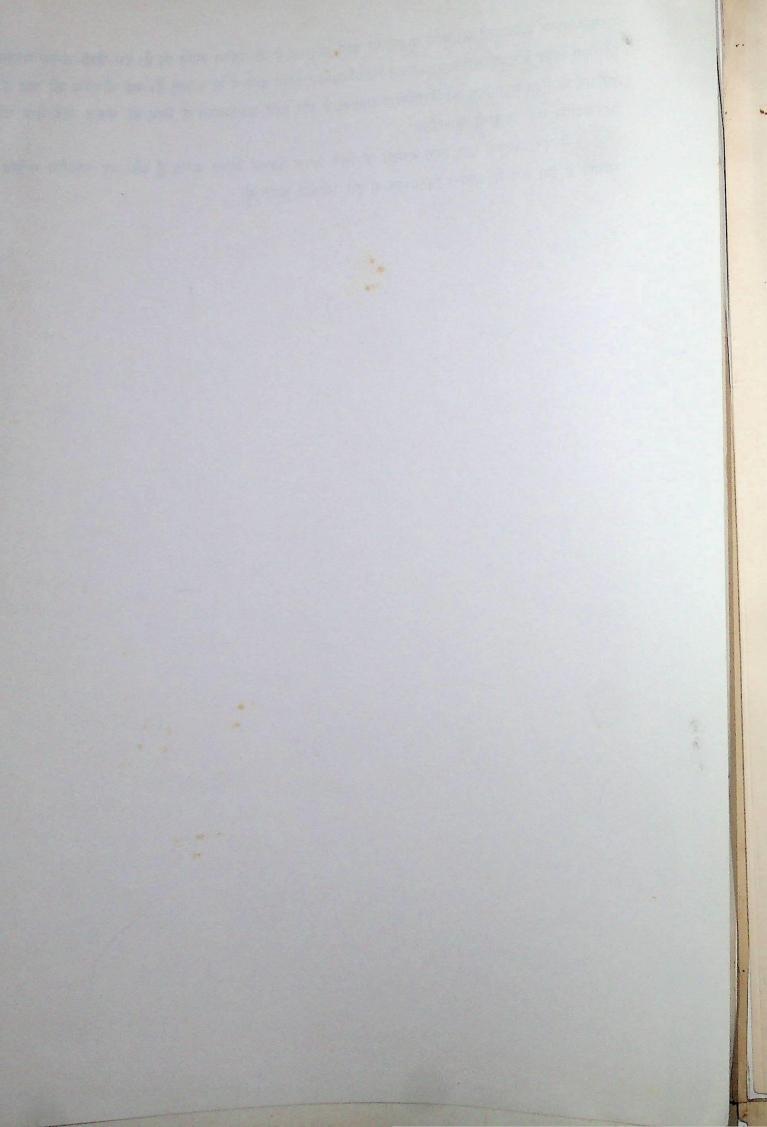
बेल्जियम के अपने प्रवास काल में जब मैं वहां अभ्यागत आचार्य था मुझे अभिज्ञानशाकुन्तल पढ़ाने को दिया गया। मैंने यहां एक नया प्रयोग किया। मैंने अभिनय के साथ उस नाटक को पढ़ाया। मेरी कक्षा में एक छात्रा थी वह बहुत सूक्ष्मता से मेरे अभिनय को देखती थी। बाद में मुझे पता चला कि वह बेल्जियम की मूर्धन्य बैलेरिना, बैले डांसर थी। वह विश्वविद्यालय में संस्कृत में एम. ए. करने आई हुई थी।

इस तरह मेरे जीवन के अनेकानेक अनुभव हैं जिन्होंने संस्कृत के एक वैश्विक स्वरूप को मेरे सामने उपस्थित किया है। सैकड़ों की संख्या में विदेशों में विद्यार्थी संस्कृत पढ़ रहे हैं, उसके वाङ्मय का रसास्वाद कर रहे हैं और उसमें निहित अपार ज्ञान राशि को आत्मसात् करने का प्रयास कर रहे हैं।

अब समय आ गया है कि कवि कुलगुरु कालिदास संस्कृत विश्वविद्यालय उन विदेशों के विश्वविद्यालयों से जहाँ उच्चस्तरीय संस्कृत अध्ययन और शोध हो रहा है अपने सम्बन्ध स्थापित करे और अनेक प्रकार के Interactive कार्यक्रम अपने हाथ में ले। यह कार्य इस महनीय विश्वविद्यालय द्वारा ही सम्पन्न होना है। इक्कीसवीं शती इसी ओर सङ्केत कर रही है।

आज की भारत सरकार की नीति पूर्वाभिमुखता, Look East की है। पूर्व के देशों के साथ सम्बन्ध और अधिक सुदृढ करने की है। संस्कृत की इस दिशा में महत्त्वपूर्ण भूमिका है। दक्षिण पूर्व एशिया की लगभग सभी भाषाओं में संस्कृत की अपार शब्दावली है। इण्डोनेशिया में योग्यकर्ता के पास एक चिड़ियाघर को देखने मैं गया। उसका नाम था 'लोकसत्त्व'। मैं उसे देख कर जब चल ही रहा था जो स्कूली बच्चों की एक बस वहां आ कर रुकी। चिड़ियाघर में घूमने पर सबसे पहिले जो जानवर दिखाई देते थे वे हाथी ही थे। उन्हें देख बच्चे चिल्ला पड़े, गज-गज। थाईलैण्ड में वाटरवर्क्स के लिए शब्द है प्रपा और कलैण्डर के लिए प्रतिदिनम् जिन्हें अपने मूल संस्कृत रूप में ही उच्चारित किया जाता है। इण्डोनेशिया में Ordnance Depot के लिए शब्द है गृह पूर्णायुध। मलय में आसमान के लिए शब्द है अंकास, आकाश । थाई में वायुयान को आकाशयान कहा जाता है। मलय में अंग्रेजी के prejudice शब्द के लिए प्रयुक्त होता है शब्द पूर्वशङ्का जो कि हिन्दी के पूर्वाग्रह से कहीं अधिक सटीक है। विश्व की सर्वाधिक प्रसिद्ध नदियों में एक मेकांग है जो थाईलैण्ड और लाओस के बीच बहती है। मेकांग का अर्थ है मां गङ्गा - मे = मां, कौंग = गङ्गा। कुछ ही दिनों में प्रधानमन्त्री एक सम्मेलन में भाग लेने थाईलैण्ड जाने के लिए फूकेत नामक स्थान पर जा रहे हैं। फूकेत संस्कृत शब्द है-भू क्षेत्र। वह द्वीप है जहाँ चारो ओर उसके पानी है। पानी के बीच एक जमीन का टुकड़ा- भूक्षेत्र। भारत इण्डोनेशिया के पश्चिम में पड़ता है। वह वहाँ पश्चिम दिशा का पर्यायवाची ही बन गया है। यदि Jakarta West कहना हो तो कहा जाएगा जकार्ता भारत।

संस्कृत भारत और दक्षिणपूर्व एशिया के देशों के बीच एक महत्त्वपूर्ण कड़ी है। इसे ठीक से उजागर करने से भारत और उन देशों के बीच निकटता और अधिक गहरा सकेगी। इसी लक्ष्य से मेरे संयोजकत्व में डॉ. शान्तिलाल सोमैया की सत्प्रेरणा से सौमैया विद्या विहार, मुम्बई के तत्त्वावधान में दक्षिण-पूर्व एशिया के देशों की

संस्कृत मूलक शब्दावली की बृहद् योजना पर कार्य चल रहा है जो पर्याप्त प्रगति पर है। इस जैसी अनेक महत्त्वपूर्ण योजनाएं कवि कुलगुरु कालिदास संस्कृत विश्वविद्यालय अपने हाथ में ले सकता है। यह सौभाग्य की बात है कि इन सब के लिए महामहिम का दिशानिर्देश उपलब्ध है और इनके कार्यान्वयन के लिए डॉ. पंकज चांदे जैसा कर्मठ, विवेकशील एवं ओजस्वी कुलपति।

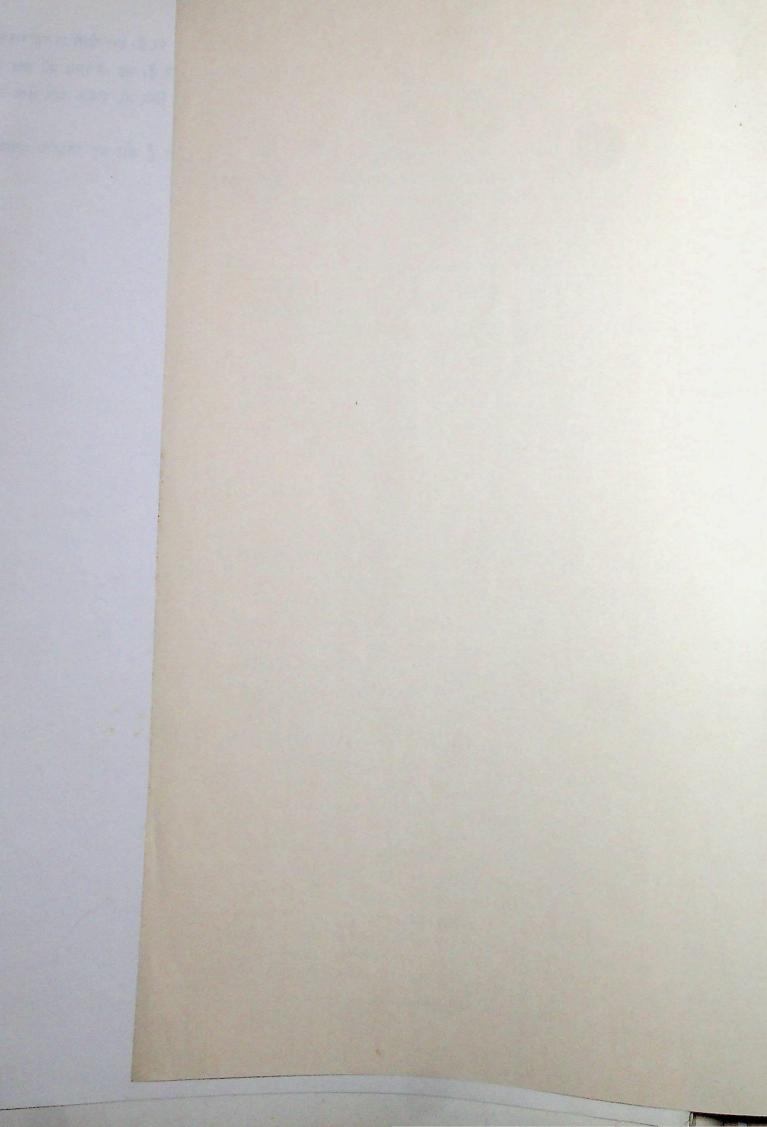
मैं पुनः आपके द्वारा प्रदत्त सम्मान के लिये अपना आभार व्यक्त करता हूँ और यह भारतीय मनीषा का सम्मान है इस रूप में अत्यन्त विनम्रभाव से इसे स्वीकार करता हूँ।

FOREIGN PLAYS RETOLD IN SANSKRIT

---------Usha Satyavrat

There have been attempts of late, though on an extremely limited scale, on the part of the Indian Sanskritists to lookxbeyx beyond the shores of their country for scope of their creative talents which has resulted in the appearance of two types of writings, the first, the translations of works in foreign languages like the Othello and the Venice-Banijam, the Othello and the Merchant of Venice (of Shakespeare) by J.B. Chaudhuri and the Dīnārkarājakumārahemalekham and Candrasenaḥ of the Hamlet, again of Shakespeare by Sukhamoy Mukhopadhyaya and S.D. Joshi respectively; the other, the adaptations of foreign works. Two works of the other type form the subject matter of the present study. They are the Viśvamohanam of S.N. Tadpatrikar and the Kamalāvijayanāṭakam which retell the Faust of Goethe and The Cup of Tennyson respectively.

VIŚVAMOHANAM

The Viśvamohanam is a free adaptation of the Faust. In its seven Acts is reproduced the theme of the original in a typical Sanskrit setting and in strict parameters of Sanskrit dramaturgy as also in conformity with the oriental philosophy of life. The characters acquire here Sanskrit names. Fauist, the hero; Margaret, the heroine; Martha, the go-between and Valentine, the brother of Margaret of the original figure in the Sanskrit play under the names of Prabhākara, Hariṇī, Rādhā, Tāraka and Mohana respectively.

In the original drama Faust is directly responsible for the murder of Valentine, and of the mother of Margaret, and indirectly guilty of the sad end of Margaret, with her new-born baby. The present playwright refrains from attributing to his hero such atrocity, and thus, saves his tale of love from being a grim tragedy. With him the temptations of his hero and heroine and the consequent suffering that both of them have to undergo, are merely the chastening influences of the stern reality. Both Hariṇī and Prabhākara outlive the storm and tempest of passions, and are ultimately turned into pious souls by penitence and penance in the peaceful precincts of a hermitage. Nor is the Mohana of the Sanskrit play the Mephistopheles of ~~the Western version of the Faust story with~~

pheles of the Western versions of the Faust story, neither the Devil, nor the spirit of denial. He is only the symbol of lower temptations, that teach men and women through sufferings.

The story of the play in brief is :

A character called Prabhākara is too much absorbed in his studies with no mind for the sensuous pleasures of life. After attending a meeting where he is declared a foremost scholar by the learned men of the city he is met by his friend Mohana who is given to enjoying the pleasures of life and who ridicules Prabhakara for being a bookworm. He forcibly takes Prabhākara to a pleasure garden where men and momen are busy enjoying love sports which perturb the latter, he being not used to such an atmosphere. The two friends then go to a restaurant where Prabhākara notices a young girl whose beauty attracts him but he lacks the initiative to talk to her. Her dress proclaiming her to be a working girl, she tells Mohana who picks up conversation with her, that she is waiting fir her friend who was to meet her there. Mohana offers to escort her to her place in case her friend were not to turn up. While the wait is on, Prabhākara and Mohana try to be intimate with her.

The very first encounter with the girl, Hariṇī, makes Prabhākara fall in for her, a turnabout in him which surprises his pupils. Mohana tries to make Hariṇī inclined towards Prabhākara. For this he seeks the help of an elderly lady Rādhā who is expert in the art of uniting lovers. She invites Hariṇī to her house, gives her sweets to eat and noticing that she is tired after the day's work, asks her to sleep in her house itself reassuring her mother coming to look for her that she is quite safe with her. She then invites Prabhākara who together with Hariṇī has a good time in the night.

Tāraka, the brother of Hariṇī is furious on coming to know of her affair with Prabhākara. He castigates her to the extent of driving her to the decision to end her life by jumping into a well. As for Prabhākara, he, Tāraka, holds him responsible for her sister's death and organizes a procession against him. The ignominy proving too much for him, Prabhākara makes good his escape from the city and takes refuge in a hermitage where to his surprise he meets Hariṇī who tells him that she was rescued when she had jumped into the well by a student of his

who brought her to the hermitage. ~~On his part~~ Prabhākara then tells her his part of the story. Both repent for their past deed and pledge to lead a good life. They then go to the chief of the hermitage, Viveka by name who tells them that Mohana and Rādhā are nothing but ~~the~~ passions which misguide people and ~~that they~~ live in their minds. Through his Yogic power he enables them to have a look at them. They are seen ~~to be~~ talking to each other. Both Prabhākara and Hariṇī are of the view that there is nothing good or bad in the world. A man does whatever he feels is right. The scene from the hermitage then shifts to the abode of Yama, the god of death who is shown praising Rādhā and Mohana for the good work they are doing on the earth. And with this the play comes to an end.

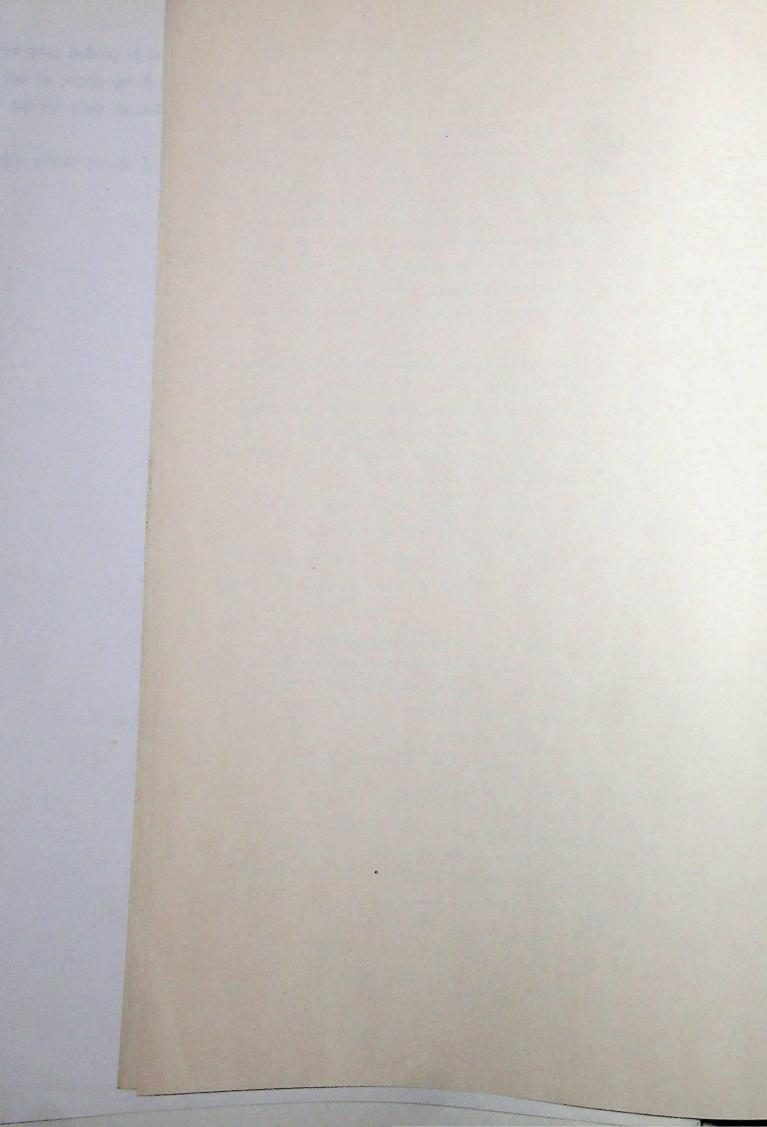
As said in the introductory remarks ~~to this critique~~, the play imparts a typical Indian setting to a foreign work. In spite of his vast learning Prabhākara, Faust of the original, is shown very much disturbed, his learning not giving him the desired peace of mind. The idea of his learning the Sanskrit playwright gives by enumerating typical lores :

मीमांसा न सुरक्षय पाणिनिनयोऽप्यातरिक्त संक्रन्दितं
न्यायं वर्णितवान् बुद्धिरूमतङ्गा न्यायो न सा शान्तये ।
न्यायं वेदा ऋषि सङ्गता परतो नहो: समस्ता: परे
वेदान्तोऽपि न रञ्जयत्यविरल: शान्तिं ददाति हि मे ॥१

The same Indian output is noticeable in adducing the simile of Viśvāmitra and Menakā in Prabhākara's falling in for Hariṇī by the pupils of the former when they notice the change in him :

आचार्योऽयं स्नेहपूर्णं प्रपश्य-
न्नानन्दं स्वान्तं मुग्धलीलाविलासान् ।
विश्वामित्रो मेनकायां तपस्वी
कामासक्तोऽभूत् तथायं तथैव ॥२

An effective communicator ~~that~~ that he is, the playwright very poignantly mirrors the state of mind of Hariṇī before she jumps into ~~the~~ well by making her offer the prayer :

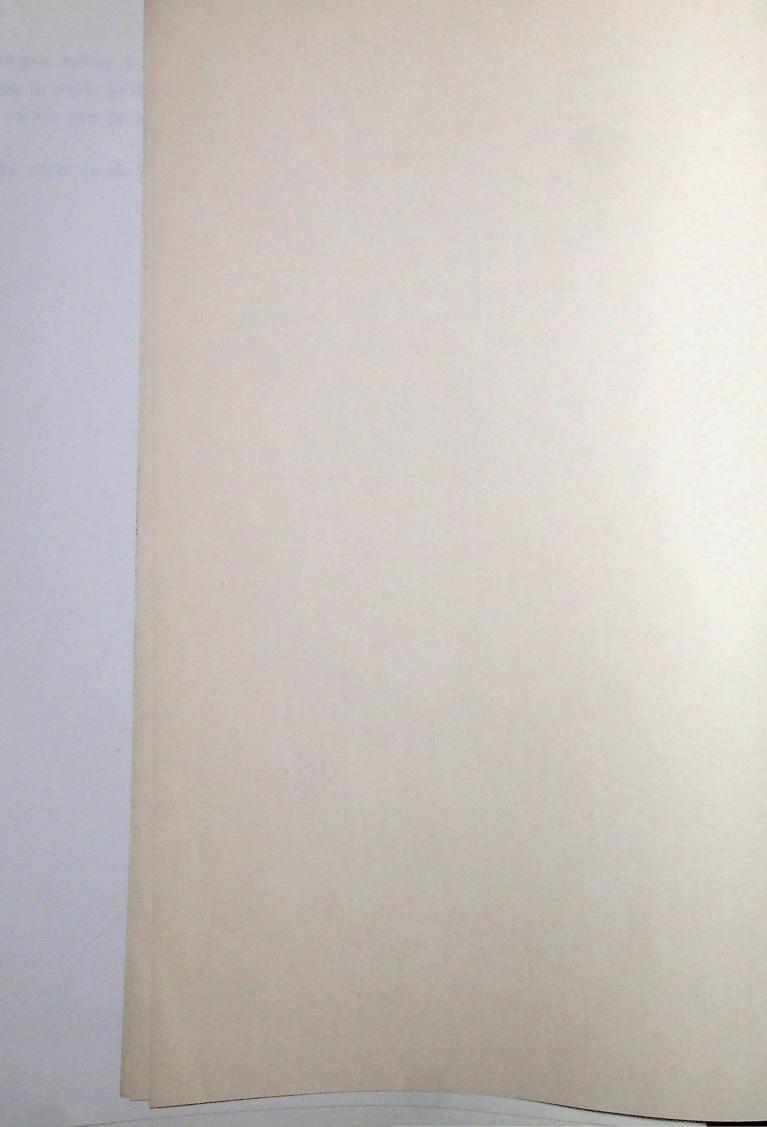
अज्ञानतो यदि मया दुष्कृतानि पापं
कृतान्यनेन सकला करुणानिकेतन ।
त्वं दीनबन्धुरिति सज्जना वदन्ति
सर्वं क्षमस्व तदपीह नमामि देव! ॥३

Equally effectively does he mirror the state of mind of Prabhākara who has to face ~~the~~ public censure for the tragedy Hariṇī had to undergo. Clarity of vision returning to him, he feels absolutely sorry for what he had done. His ~~word~~ words eloquently bring out his feeling of deep remorse :

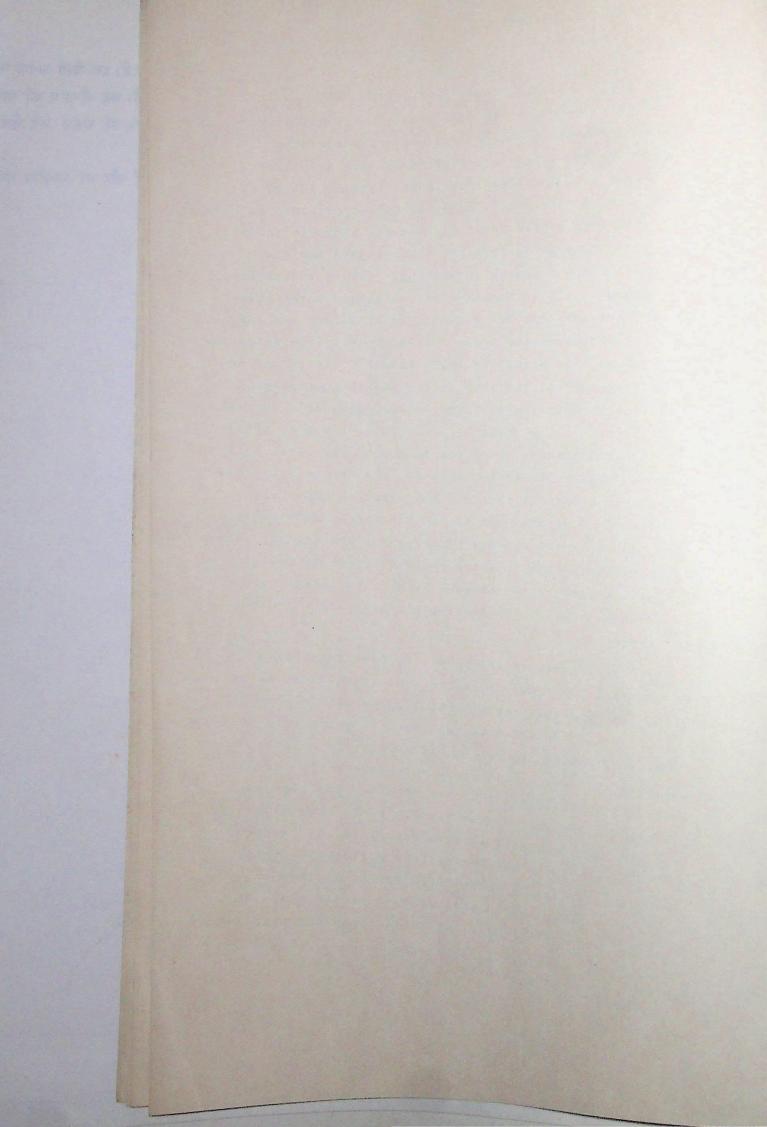
[illegible] । 4

Viveka's explanation of the ~~real~~ two characeer of Rādhā and Mohana is very realistic and goes straight to heart : [illegible] ।

[illegible] ॥ 5

The playwright has a good grip over his expression. which is borne out by his easy and effortless style.

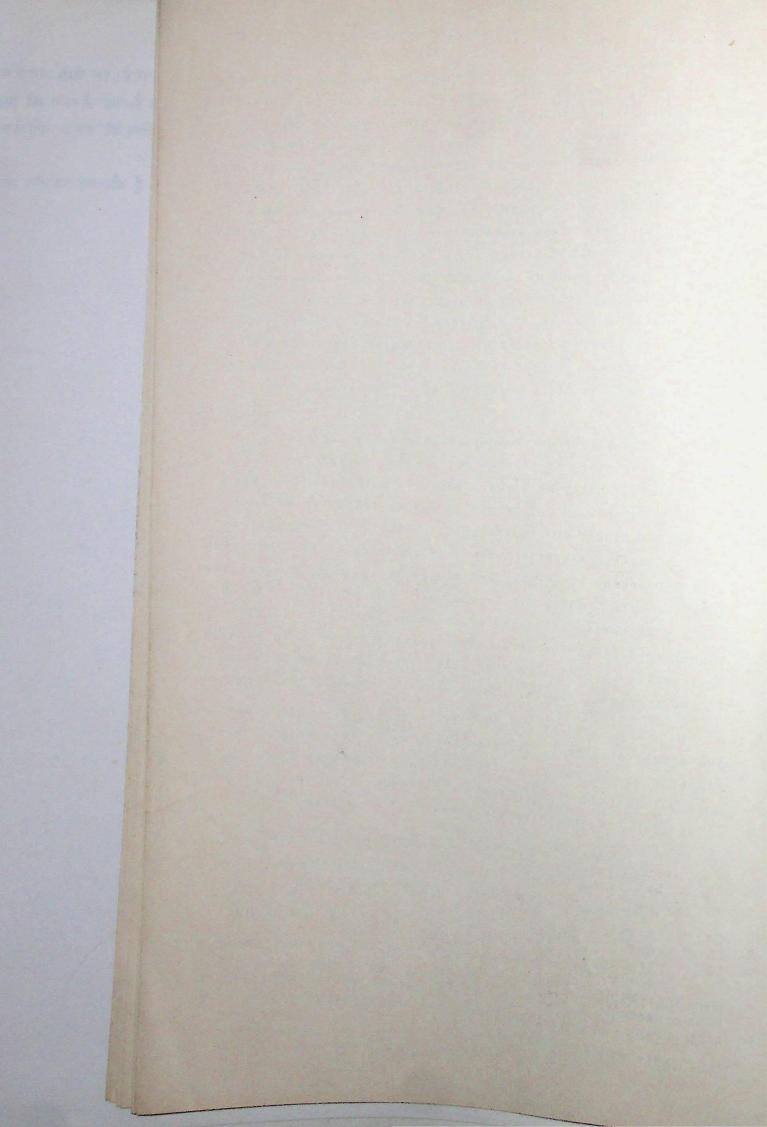
KAMALAVIJAYANATAKAN

The play begins with the entry on the stage of the villain Śirnākṣa. Though coming from Galett he is hated by his countrymen because of his wickedness and womanizing and is deposed by them. He creates problems here and there and is in leaguw with the Roman commander. Kamalā, the wife of Śrīnātha, his successor to the kingdom of Gallet, he wants to have for himself and lays a plan for this. Keeping back his identity, he sends a sacred cup and a love letter to Kamalā and disguising himself joins Śrīnātha in hunting. Back to the palace, Śrīnātha introduces him to Kamalā whom in answer to her query he, Śirnākṣa, informs that he is a citizen of Gallet and has to serve the Roman commander under duress. On Śrīnātha going away on some errand at this point, he tells Kamalā that it was he who had sent the cup and the love letter and that he is commissioned by the Roman commander Anantānīka to kill Śrīnātha. He also shows her Anantānīka's signed letter as proof of his statement which scares her to her wits. Noticing her nervousness he tells her that now that he is Śrīnātha's friend, he would see to it that bo harm comes to him. Only she will have to cooperate with him in meeting Anantānīka all alone in a temple to solicit his goodwill for sparing the life of Śrīnātha. As this talk is going on, word spreds in Gallet that Śirnāksa is back in the kingdom which infuriates the citizens who are out to kill him. Fearing for his life, he makes good his escape.

Kamalā goes to the temple to meet Anantānīka but does not find him there. Śirnākṣa lies to her that he is at some distance and that she will have to go with him to meet him. On the way he tries to rape her. On being told that she has to meet Anantānkīka alone, she had thought it wise to carry a dagger with for an emergency which she pulls out at that time but which Śirnākṣa snatches from her and digs into Śrīnātha who happens to come there. Before breathing his last, Śrīnātha advises Kamalā to take reguge in the temple. Śirnaksa's plan now is to gain control of Gallet. For this he must have to have Kamalā as his wife for it is then only that the people of Gallet would tolerate him, they having great regard for her. He sends a messenger to Kamalā with a proposal for marriage to which she responds by saying that she would marry him once he is on the throne.

Śirṇākṣa wears the crown and approaches Kamalā who offers him a drink which he has to share with her from the same cup, a time-honoured custom for the bride and the bridegroom. For this she uses the same cup which he had sent her earlier. She mixes poison with the drink and hands over the cup to him after having the sip from it first. He also has the sip from it. Anantānīka appearing before Kamalā just then tells her that he never considered Śrīnātha a traitor and that he had not ordered his execution. The poison has its ~~has~~ effect. Both Kamala and Śirṇākṣa die but before breathing her last Kamalā has the feeling as if Śrīnātha is calling her. Tennyson's play comes to an end at this. Venkataramanarya, however, carries it forward by depicting the union of Kamalā and Śrīnātha in heaven. The friends of Kamalā see her through a divine collerium provided by a Siddha in the company of Śrīnātha in great joy and being blessed by gods. They also see Indra and the eight guardians of the quarters, the Dikpālas.

The playwright ~~Venkataramanarya~~ has faithfully followed the story of The Cup of Tennyson except for the innovation of carrying forward (story/) referred to above. This was probably due his being steeped in Indian tradition of not having the tragic end to the plays. Like S.N. Tadapatrikar he also assigns Sanskrit names to foreign characters but with this difference that they are closer in sound to the originals. Thus the hero Śrīnātha is Synoratus of the original and the villain Śirṇākṣa is Synorix of the same. When the villain camouflages himself as a hunter joining Śrīnatha in hunting he is called Strīrata in the present play while he Synotus in the original. Kamala, the heroine is Comma in the original.

The language and the style of the play under discussion are simply excellent. To bring his play in line with other Sanskrit plays, the playwright making a departure from the original introduces descriptions of nature and other phenomena which are a testimony to his great poetic talents :

उषा सेयं नीरक्षन्ती नवनवान् सृष्टिनिवहान्
मनोधर्मान् स्वापे न्यस्य मधिगतान् सत्वकुहलान् ।
विधायासीन् देवे नतहृदमतीन् हृतवचान्
पतिं प्रत्युद्गन्तुं विशदवसना ऽलङ्कृतवती ॥ 6

"The dawn in her bright dress and make-~~out~~ up goes out to receive her husband affordigg protection to ever new creations with all their strangeness while their mental faculties lie dormant in sleep. She makes the good people fix their minds on the Lord.'

So is his description of a mountain bathed in moonlight :

शैलोऽयं परिदृश्यते बहुविधैर्वृक्षैः समावेष्टितो
ज्योत्स्नास्नानवशादनाद्रिमवता साम्यं श्रिया स्पर्धते। [7]

"comes to view this mountain surrounded by different trees. On account of its being bathed in moon light it looks like the Himālaya in beauty."

The plAaywright sometimes Sanskritizes the foreign words by adding Sanskrit suffixes to them . For people of Rome he uses the word Romaka and those of Gallet the word Gālateya.

The propensity of the playwright to impart Indianness to the play manifests itself in his depiction of the character of the heroine who is shown as ~~as~~ a faithful, devoted wife like an Indian pativratā nārī. When the old hermit woman enquires of her after Śrīnātha's assassination whether she would marry Śīrṇākṣa she says , my husband is dead, I will marry him only : मृतः पतिस्संवृत्तो, तमेव परिणेष्यामि। [8]

The success ~~of the play~~ lies ~~in~~ that ~~it~~ nowhere gives the inmpression being ~~an~~ adaptation and that too of a foreign plays

....

As remarked earlier, the two works noticed above are unique in their being the transcreations of foreign works. Their themes are foreign ~~ois~~ but setting is Indian. In this they have achieved a degree of success which cannot but win the appreciative notice of connoisseurs. They deserve to be hailed as valuable enrichment to modern Sanskrit drama.

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1. Viśvamohanam, Act 1, p. 3.
2. ibid., Act III, p.15.
3. ibid., Act VI, p. 27.
4. ibid., Act VI, p. 29.
5. ibid., Act VII, p. 34.
6. Kamalāvijayanāṭakam, Act II, p. 27.
7. ibid., Act I, p. 25.
8. ibid., Act III, p. 37.

होलिकोत्सव का प्रारंभ कब और कहाँ से हुआ यह अनुसंधान अपेक्षित है। सामान्यतया होलिका दहन व प्रह्लाद की कथा से माना जाता है। कहा जाता है कि राक्षसों का एक राजा हिरण्यकशिपु बहुत बलवान था। उसके पुत्रों में एक प्रह्लाद नाम का पुत्र था जिसकी भगवान् विष्णु में गहरी आस्था थी। क्योंकि दैत्य देवताओं को अपना शत्रु मानते हैं अतः उन्हीं के घर में उनके ही राजवंश का एक राजकुमार भगवान् का गुणानुवाद करता रहे यह बात उन्हें सह्य नहीं थी। हिरण्यकशिपु ने उसे उसके मार्ग से विमुख करने के अनेक प्रयास किये पर जब सभी कोशिशें विफल हुईं तो उसने उससे छुटकारा पाना ही उचित समझा। उसकी होलिका नाम की एक बहिन थी जिसे आग में न जलने का वरदान प्राप्त था। हिरण्यकशिपु के कहने पर वह बालक प्रह्लाद को लेकर आग में बैठ गयी। प्रभु भक्त प्रह्लाद का तो बाल भी बांका न हुआ पर होलिका जल गई। तभी से फाल्गुन मास की पूर्णिमा को होली जलाने की प्रथा चल पड़ी। जलाने के स्थान पर बांस, लकड़ी, कण्डों आदि का ढेर लगा दिया जाता है और उसे आग लगा दी जाती है। इस तरह प्रतीक रूप में उस दुरभिसन्धियुक्त राक्षसी होलिका के दहन की याद ताज़ा हो जाती है जिसने प्रभु के अनन्य भक्त प्रह्लाद के दहन का दुःसाहस किया था। दहन के अगले दिन, अर्थात् चैत्र मास की कृष्ण प्रतिपदा के दिन विभिन्न रंगों को उड़ाना होलिका की राख को उड़ाने का प्रतीक माना जाता है। आनन्द और उल्लास इसलिए होता है कि होलिका जल गई और प्रभु के रंग में रंगे प्रह्लाद बच गये।

एक दूसरे कथानक के अनुसार इसी दिन भगवान् श्रीकृष्ण ने पूतना नामक राक्षसी का वध किया था जो अपने स्तनपान से उन्हें मारना चाहती थी। इस घटना से ब्रज मण्डल के सभी नर-नारी झूम उठे थे। उस घटना की स्मृति में ही प्रतिवर्ष यह आनन्दोत्सव मनाया जाता है।

चैत्र मास की कृष्ण प्रतिपदा से नववर्ष का शुभारम्भ भी माना जाता है। इस दिन किसान नये अन्न की पूजा करते हैं। इस समय रबी की फसल पककर तैयार होती है। प्रत्येक घर में तरह-तरह के पकवान बनाये जाते हैं। जौ होती है। गेहूं और चने के अधपके दानों को देख किसान झूम उठता है। आग में उन्हें भूनता है और भुने हुए उन दानों को बहुत स्वाद से खाता। प्राचीन काल में [illegible] यज्ञ किया जाता था और अन्न का प्रसाद सबमें बांटा जाता था। निःसन्देह होली भी उसी प्राचीन परम्परा का नवीन रूप है।

भुने हुए अधपके दानों को ही होलिका कहते हैं। इसीलिये [illegible] के नवान्न के [illegible] को होलिका कहते हैं। [illegible] नवान्न उत्सव का विस्तार से वर्णन है।

होली की एक विशेषता है कि इस दिन लोग पारस्परिक भेद-भाव, राग-द्वेष को भुला एक दूसरे से गले मिलते हैं। यह पर्व वास्तव में पारस्परिक सौमनस्य का प्रतीक है। परिचित-अपरिचित कोई भेद इसमें नहीं है। जो भी सामने आ जाये उसे गुलाल मल दिया जाता है और रंग-भरे जल से उसे भिगो दिया जाता है।

अन्य देशों में भी है और वह है दक्षिण पूर्व एशिया का थाई देश।
जहां 13 अप्रैल को एक उत्सव मनाया जाता है जिसे सोङ्क्रान्,
संस्कृत रूप संक्रान्ति, कहा जाता है। उस दिन सभी लोग -
आबालवृद्ध - एक दूसरे पर पानी डालते हैं, पिचकारियों से
होज पाइप से और और भी किसी प्रकार से। ठीक अपने यहां
की होली जैसी रहती है वह। केवल अन्तर इतना है कि पानी में
रंग नहीं होता। ~~भारत में अति प्राचीन काल से होली के लिए विशेषकर के~~

प्रसिद्ध है। ~~भारत में होली के दिनों में राजाओं के महल प्रजा के लिए खुल
जाते थे। राजा और प्रजा मिलकर इसी प्रकार से होली खेलते थे।
श्री कृष्ण गोप और गोपिकाओं में भी होली खेली हुई~~
उनमें विशेष उल्लेखनीय है ब्रजमण्डल क्योंकि यहीं श्रीकृष्ण
ने गोप और गोपिकाओं से होली खेली थी। ब्रजमण्डल में भी
बरसाने की होली का अपना ही रंग है।

हिन्दी के भक्तिकालीन और रीतिकालीन कवियों ने
होली का बहुत सजीव वर्णन किया है। महाकवि
सूरदास का होली वर्णन करनेवाले पद का उद्धरण देना यहीं
प्रस्तुत वार्ता को समाप्त करना श्रेयस्कर होगा —

ब्रज में हरि होरी मचाई
इत तें आवति कुंवरि राधिका उत तें कुंवर कन्हाई
लीन्हें पिचकर मुरली छिरको चुनरि छोड़ाई
बेंदी भाल नैन बिच काजर नकबेसरि पहिराई
मनौ नई नारि बनाई
ब्रज में हरि होरी मचाई

A summary of its contents cantowise is as follows :

First Canto-(59 verses) : The poem is introduced with a description of the southern country, the river Kāverī, the Cola country, the city of Tanjore, the city of Kamala also known as Śrīpura near Tanjore and the temple of Tyagarāja therein.

Second Canto (Verses 63) : It describes the ancestry of Muttusvāmidīkṣita. His family had been living in Śrīpura from very early times. From there it went to the Pañcanada country and from there to Conjeevaram. After moving about in some villages of the Cola country it came back to Śrīpura from where it migrated to Tanjore. In Conjeevaram in another family of the Brāhmaṇas was born Rāmasvāmī who when a child of seven found himself along the banks of the Narmadā in a village called Govindapura when his parents had to leave Conjeevaram on account of Muslim invasion. The parents of the child passed away soon after the and the poor orphan took pity on him and brought him up and taught him Veda, Kāvya and Śāstra. The child was gifted with a fine voice. The Brāhmaṇas noticing this gift in him persuaded him to cultivate the art of singing by learning music. Rāmasvāmī approached Vīrabhadrārya, son of Achyutabhadracharya resident of a village along the banks of the river Venna. He stayed with him for two years and then came to Sri Venkaya Vidyanath Makhi to learn further the intricacies of Carnatic music. In a year's time he learnt from him the seventy two Mela (a type of dance) and songs.

In the Third Canto, Verses 38, is described the performance in music of Rāmasvāmī in the court of the ruler of Tanjore at the instance of his teacher, his migration to Mayuram and from there to the city of Kamala or Śrīpura. There he made his mark in the assembly of musicians organized by the ruler of the place on the occasion of the annual temple festival there. The ruler still remembering the songs Rāmasvāmī had sung in his court made him sing the latest of his compositions. Rāmasvāmī then sang the latest of his songs. The king felt immensely happy at this and rewarded him profusely.

The Fourth Canto, verses 44, is introduced with the longing of Rāmasvāmī for a child, the various austerities he and his wife practised, his pādayātrā, travel on foot, to the temple of Vaidyeśa,

A summary of its contents cantowise is as follows :

First Canto-(59 verses) : The poem is introduced with a description of the southern country, the river Kāverī, the Cola country, the city of Tanjore, the city of Kamala also known as Śrīpura near Tanjore and the temple of Tyagarāja therein.

Second Canto (Verses 63) : It describes the ancestry of Muttusvāmidīkṣita. His family had been living in Śrīpura from very early times. From there it went to the Pañcanada country and from there to Conjeevaram. After moving about in some villages of the Cola country it came back to Śrīpura from where it migrated to Tanjore. In Conjeevaram in another family of the Brāhmaṇas was born Rāmasvāmī who when a child of seven found himself along the banks of the Narmadā in a village called Govindapura when his parents had to leave Conjeevaram on account of Muslim invasion. The parents of the child passed away soon after and the poor orphan took pity on him and brought him up and taught him Veda, Kāvya and Śāstra. The child was gifted with a fine voice. The Brāhmaṇas noticing this gift in him persuaded him to cultivate the art of singing by learning music. Rāmasvāmī approached Vīrabhadrārya, son of Achutabhadracharya resident of a village along the banks of the river Venna. He stayed with him for two years and then came to Sri Venkaya Vidyanath Makhi to learn further the intricacies of Carnatic music. In a year's time he learnt from him the seventy two Mela (a type of dance) and songs.

In the Third Canto, Verses 38, is described the performance in music of Rāmasvāmī in the court of the ruler of Tanjore at the instance of his teacher, his migration to Mayuram and from there to the city of Kamala or Śrīpura. There he made his mark in the assembly of musicians organized by the ruler of the place on the occasion of the annual temple festival there. The ruler still remembering the songs Rāmasvāmī had sung in his court made him sing the latest of his compositions. Rāmasvāmī then sang the latest of his songs. The king felt immensely happy at this and rewarded him profusely.

The Fourth Canto, verses 44, is introduced with the longing of Rāmasvāmī for a child, the various austerities he and his wife practised, his pādayātrā, travel on foot, to the temple of Vaidyeśa,

singing there songs in praise of Muttusvāmī, his coming back to Śrīpura, birth of a child named by Rāmasvāmī as Muttusvāmī to commemorate his birth through the grace of Muttusvāmī. With the passage of time Rāmasvāmī was blessed with two other sons Venkaṭa Vaidyanatha Cinnasvami and Balukumarasvami and a daughter Bālā. Even when a child Muttusvāmī would practise a śruti on the Tambūra. His father taught him the Amarakośa, the Kāvyas, the Rūpakas, the Tarkasaṅgraha and the Upaniṣads. The father also gave him sound training in music. The other two sons of Rāmasvāmī also learnt music and all the three therefore made a good trio of young budding musicians.

The Fifth Canto, 52 verses, describes the visit to Śrīpura of one Muttukrishna Mudaliar, a rich man of Manadi and his listening of the songs of Rāmasvāmī and Muttusvāmī and his insistance to Rāmasvāmi to accompany him to Manali.

The Sixth Canto, verses 82, describes the visit at the instance of Muttukrishna Mudaliar to Manali of Rāmasvāmi with his family, the death of Muttukrishna Mudaliar, the regard of Cinneyya Muttukrishna Mudaliar, the son of Muttukrishna Mudaliar for Rāmasvāmī, Cinneyya's bringing the foreign musical instrument called Pindil to Rāmasvāmī, the skill of Balusvami, Rāmasvāmi's youngest son at that, Cinneyya's request to Rāmasvāmī to sing his mighty Prabandham with its 108 Ragas and Tālas and Ramasvami singing the same with the active assistance of his sons and Cinneyya's extreme happiness at that. Then is taken up the description of Rāmasvāmī's great proficiency in and concentration on devotional music, his fame, his charismatic achiements like the regaining of the eyesight through the grace of Saptaśaileśaśrinivasa propitiated by Rāmasvāmī by his 45 songs sung one each on 45 days he stayed there by his son Cinnasvami who had cast them. Since Ramasvami had stayed in Manali for quite some time he felt like going back to his old place of Śrīpura. He came back to Śrīpura and was overtaken by death soon thereafter.

The Seventh Canto, verses 41, describes as to how Muttusvāmī after the death of his father became the head of the family, acquired eminence among the musicians of the day, his brothers also singing and spreading his fame leading sometimes to charismatic happenings like the appearance of a Nāga with a raised hood in an assembly where Cinnasvami's song was on , Balusvami acquiring great fame on account of his skill in the foreign musical instrument that had been earlier acquired by the family at Manali at the instance of Cinneyya. The Maharashtrian ruler of Tanjore came to know of Balusvami's skill. He was eager to listen to violin which he had acquired

through his British friends. Balusvami played on the instrument and delighted all. Just as in Violin and Carnatic music Balusvami acquired rare proficience in Hindustani music too. When they had won fame, both the brothers Balusvami and Cinnasvami left Śrīpura moving from place to to place reaching finally Mīnākṣīkṣetra where Cinnasvami met with death. Balusvami forlorn and despirited then moved to Rāmeśvaram wherefrom he returned after some time to Eddany at the invitation of the ruler of that city who invited Muttusvāmī too when he heard about his great achievements in music from Cinnasvami.

Canto Eight , verse 59, begins with the description of a dream that Rāmasvāmī, Muttusvāmī's father saw at the temple of Vaidyeśa where the Lord had placed a necklace in his (Rāmasvāmī's) head after Muttusvāmī was born making him think of Muttusvāmī as the necklace. Now, when Rāmasvāmī was living in Manali respected and honoured by Cenneyya, a sādhu called Cidambarasvāmī came there and developed great intimacy with Rāmasvāmī. After some time the sādhu expressed the desire to take Muttusvāmī along with him to Kāśī. The father agreed to part with his elder son. He gave him touching advice and saw him off. The two, the sādhu and Muttusvāmī, went from place to place which are described in a highly poetic and graphic manner reminiscent of the descriptions of the classical writers . The description goes upto the fiftieth verse. Cidambarasvāmī and Muttusvāmī then reach Varanasi, their destination, where Cidambarasvāmī takes Muttusvāmī to a Mutt and initiates him to the recitation of Vaiṣṇava and Śākta mantras. The child visits various places of the saints like Kabir, Ramananda and so on and listens to, while on the round, the songs from Tulasi, Mira and so on. He also listens to the great musicians singing Dhrupad and learns from them the intricacies of the Hindustani music,

Ninth Canto , veres 58, starts with the description of the notice that the sādhu takes of the longing in the face of Muttusvāmī for home after the stay in Varanasi for some time. He asks him to be ready to get back. Though eager to meet his father, the young Muttusvāmī stays on for some time in Tiruttani worshipping Lord Kumāra Kārtikeya. One day when he is engaged in his worship he has the vision in some night of a Mahātmā placing a pinch of sugar on his tongue. With the tongue sweetened the great singer proceeds to sing the praise of Lord Guha for it was He who had sweetened his tongue. There flows forth from his sweet tongue a torrent of sweet music which sanctifies the whole of the South. It is at this place that he composes his masterpieces in varied Rāgas. He reaches Manali after some time, meets his father, tells him of what he had seen and experienced during his sojourn at Varanasi and other places on the way. The father appreciates the great skill of the

child as also Cinneyya who showers on him rich gifts. Rāmasvāmī after staying at Manali for some time comes to Kanchi where he meets a Yogin who asks him to sing and propagate the Rāmāṣṭapadīs. Rāmasvāmī tells him that his son would do that. Muttusvāmī sings the Aṣṭapadīs and there is no end to the joy of Upaniṣadyati, the Yogin. He (Muttusvami) also sings the praise of Mīnākṣī in a variety of songs charged with great emotion. From Kanchi Ramasvāmī's family moves to Chidambaram where Muttusvāmī sings the praise of Naṭarāja. From Chidambaram the family moves to Mayura and from there to its old city of Śrīpura where after some time Rāmasvāmī leaves for his heavenly abode.

Tenth Canto (verses 39) After the death of his father Muttusvāmī starts on a pilgrimage to different places . That was the only way he could fill the void left in his mind by the death of his father. He makes up his mind henceforth to sing the glory of a Tīrtha, a place of pilgrimage, and its presiding deity before a congregation. He goes on curing people by abhimantraṇa, the recitation of the mantras, and teaching those who wanted to learn sādhanā and music. On the way to Nagpur he ~~xxxxxxxx~~ comes to a place Badarivanika Kovulur by name where he wants to worship at the shrine of Akṣayaliṅga. The priest who is in a hurry to go somewhere locks the temples and does not allow entry to Muttusvami in spite of his repeated entreaties. Muttusvāmī then sings the praise of the Lord even while remaining outside the locked shrine and lo the gates open up by themselves ! The news of this strange happening spreads all over and in a few moments a crows collects over there. The priest ashamed falls at his feet and asks for his forgiveness. With this incident Muttusvāmī's fame spreads to directions far and near . His fame already had reached the places he was to visit. From Kovulur he goes over to Sikkal , Navanītapura, Nāgapattanam. There he worships at the temple of Ādipurāṇeśa, Tyāgeśa and reaching the temple of Devī and Kṛṣṇa sings the praises ~~of~~ in Nīlāmbara and Ruruñja Rāgas respectively.

(At this point Dr. Raghavan remarks that Tenth Canto is not complete). .

Eleventh Canto, verses 52. Though Muttusvami had been moving from place to place his mind had been turning back to Śrīpura again and again. He then comes back to Śrīpura , his place of birth. He composes three songs in praise of the ~~there~~ deities of the place . With the praise of Gaṇeśa he proceeds to visit the temple of Tyāgesa. Each and every part of it, each and every deity in it he offers worship and sings praises of. He then goes over to the temple of goddess Durgā and sings her praise. His fame spreads far and wide. Every day is is an auspicious day for him. With his songs Śrīmatpurī becomes

Śrīmattarī.

Twelfth Canto, verses 63 . Muttusvāmī hereafter continues staying at Śrīpura; his daily routine consisting of devotion to Lord and teaching his Kṛtis to his disciples. Having left everything to Lord, he has least worries for livelihood. A Devadāsī who would ~~who would~~ sing and dance before the idol of Lord Yogeśa would come regularly to Muttusvāmī to see him; she being his disciple. One day she goes to the house of Muttusvāmī to pay her respects to his wife. Even though it is time for her (Muttusvāmī's wife) to cook meals, she (the Devadāsī) finds her engaged in Japa. Muttusvāmī's wife tells the Devadāsī after ~~her~~ repeated enquiries that there is nothing in her house and she is not engaing herself to cooking. The Devadasi swears to help the couple but the moment she steeped out Muttusvāmī called her back and refused all help. She ~~told~~ tells him to earn his livelihood with the help of some patron. Muttusvāmī ~~was~~ is forthright in pointing out that his tongue which is busy praising the Lord would not engage itself in the praise of any ~~other~~ mortal. With these words Muttusvami sings in the Lalita Rāga the praise of goddess Lalitā. Even while he had not finished it, there appeared in front of his a cart-load of all kinds of things to the accompaniment of royal officers who requested him (Muttusvāmī) to accept whatever the cart contained as the royal gift. On enquiry one of the royal officers ~~told~~ tells Muttusvāmī that the things which had originally been procured in connection with the planned visit to Śrīpura of the Chief Minister and which had remained unused because of the cancellation of the visit were being offered to him for we all feel that they should go to a really deserving person. The Devadāsī, Kamalā, sees all this with her own eyes and her surprise knows no bounds, She tells people of this wonderful incident with the result that people begin to look upon Muttusvāmī as a part of divinity (Devāmśa). In course of time the news of the incident spreads far and wide. Dallur Mudaliar, the head of the village Kulikkar has great regard for Muttusvāmī and looks after the needs ~~of this~~ . Once at the request of this man Muttusvami accompanies him to celebrate the annual festival of Vaidyeśa. The headman arranges a big function over there. The devotees and the pilgrims who had assembled there in large numbers tell Muttusvāmī that with his presence the festival has acquired a new dimension. They request him for songs. Muttusvāmī in fulfilment of his vow sings in fourteen Rāgas the praise of Lord Śiva, the overlord of fourteen worlds. Once it so happened that Tambiappa, one of Muttusvāmī's disciples developed terrible stomach ache. Muttusvami by means of concentration, dhyāna, came

to know that it was due to adverse planets, grahavaipīritya. He then decides to propitiate all the nine planets, the Navagrahas, each in a different Rāga. After this he begged of them for the wellbeing of his pupil whom he instructed to repeat the songs with devotion. He also asked him to have faith in Śiva for He is the physician of physicians. The pupil did as asked and lo his stomach ache had all gone ! With this the reputation of the efficacy of the Navagraha-kīrtanas spread far and wide.

Thirteenth Canto, verse 125, Canto yet incomplete.

Muttusvami moves about from place to place . Whatever Vimāna or Gopura he saw he eulogized. Attracted by the grandeur of Dakṣiṇameru or Rājarājeśvara Vimāna, the most magnificent monument of the Cola architecture, as also other temples he went to Tanjore which was at that time not only the seat of administration but also the seat of music. It abounded in singers and musicians from all parts of the country. There was also an additional reason for Muttusvami's preference for Tanjore. He wanted to meet again Shyama Shastri and Tyāgaraja for whom he had brotherly feelings, their birth place too being Śrīpura. He takes his residence in the West Street for the reason that Shyama Shastri's family as also the four brothers Cinneyya, Ponnayya, Vadivelu and Sivananda who were once the residents of Kamalapura were greatly devoted to him and were now basking in the sunshine of royal favour were living there. Even while all the others in the city were out to court the favour of the king, it was Muttusvāmī who did not care for him, he caring only for the Lord. "I resort only to the golden idol of Kāmākṣī and not an ordinary being", he had sung earlier. Muttusvāmī was the inheritor of the tradition of Muttuveṅkaṭa, son of Govindadīkṣita, minister of Raghunātha , one of the earlier rulers of Tanjore and the author of a Lakṣaṇagrantha wherein he dealt in detail with fifty Rāgas, the originator of fifty-two Melas. He now took up to illustrate well by means of his Kṛtis seventy-two Rāgas Melas. It is really unfortunate that some of these Kṛtis should have been lost to us. There are however many which have come down to us and they are a standing monument to Muttusvāmī Dikṣita's immortal work.

SOCIETY AND CULTURE IN THE TIMES OF THE MRCCHATIKA

Usha Satyavrat

The Mrcchakatika depicts a kind of society which had certain peculiarities which distinguish it from the traditional type. Let us take up the caste system first. The hero of the play Carudatta is a Brahmin by case by a merchant by professionwith his house in the quarters of the merchants . He does not hold on to the traditional Brahmin profession of priest or of a teacher. In the time of the Mrcchakatika caste was no barrier to the rise of a person to a higher profession even if belonging to a low caste, as is clear from the fake quarrel that Candanaka picks up with Viraka in the incident of inspecting a carriage. Both are police captains, called Senapatis in the play. While one of them is from a barber community the other one belongs to the community of shoe-makers. Both of them run down each other on the basis of their low castewhich their quarrel reveals. Sarvilaka who engages himself in burgalary and boasts of his skill in breaking in to the houses is a Brahmin by caste. He has no qualms in using his sacred thread, , the sy mbol of his Brahminhood as the measuring tape for making a hole in the wall as also as a bandage for snake-bitten finger. His Brahminhood is awakened when the Vidusaka in the dream speech asks Carudatta to take possession of the bunch of gold ornaments to relieve him of the worry of ~~their~~ its safe keeping. He first is prompted to take hold of it but desists from saying that it is not proper to harrass a nobly born person who is in similar circumstances :

It is only when the Vidusaka says that he would be cursed if he were not to take possession of the bunch of ornaments in the name of the wish of the cows and the Brahmins

bunch of/ that he turns to taking hold of the ornaments:

the cow wish and the Brahmin wish is not to be transgressed. So I take this.

Coming to the last Act of the play we find even the Candalas saying that that they are Candalas because they are born in the Candala family. Actually the Candalas are those who punish a noble person like Carudatta. And finally, and that is the last blow on the caste system, it is a cowherd boy who deposes the king and takes over the kingdom from a part of which he shares with Brahmin Carudatta. In his escape from the prison , it is Candanaka, a cobbler by caste, who had helped him by concealing his identity at the time of the inspection

of the carriage and by handing over a sword to him. . The carriage having reached the house of Carudatta for which it was meant; it was supposed to be carrying Vasantasena who was heading for that but had boarded another carriage mistakenly as had Aryaka, it is the latter, Carudatta who assures him when he takes refuge with of having no fear from him . It is he who has the chainxfromxxfrmmxhi the fetters from his foot removed and advises him for fear of being detected to move on with the same carriage.

a Brahmin,

The sum total of the discussion only leads to the point that with which we had started that in the Mrcchakatika people belonging to any caste, high or low, were free to choose for themselves any profession they liked. The people of low caste were eternally condemned to follow the vacations of their caste. And vice versa. That does not mean that the caste system did not exist or was any the less rigid. The Sudras were not allowed to recite the Vedas. The judge reprimands Sakara when he accuses him of partiality . The judge gets furious and says , a low caste fellow you are talking of the sense of the Vedas, yet your tongue has not fallen off..In the court the Kayastha was the Assessor along with the Sresthin but his standing in society was not very respectable. He is compared to a snake. The court is

As for the customary rules the Brahmins were not to be awarded capital punishment. They were even if having committed heinous crimes like murder. The judge after hearing the case and finding Carudatta guilty of the murder of Vasantasena on the basis of the evidence available wards, quoting Manu, the punishment of banishment from the country with all possessions intact :

It is a different matter that the king did not uphold this judgement and and altered it to capital punishment for which he drew from/V Carudatta the censure of being thoughtless

Interestingly, a person of the high caste,xlikm a Brahmin, for instance , even though engaging himself in the most lowly and despicable act was conscious of his high birth

That was perhaps the reason that the noble streak coming from his family did not completely forsake him even there. He reassures Madanika when she gets alarmed at his speaking of committing a rash act that he does not rob a woman with ornaments like a creeper in blossom, nor does he take away the possessions of a Brahmin amassed for the sake of sacrifice,

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nor does he carry a child from the lap of a nurse. Even in the matter of stealing he exercises his judgement as to what should be done and what not :

Now I would like the spotlight to be shifted to another interesting aspect of the Mrcchakatika. In its time a courtezan, even when in that profession could be redeemed and, once fallen, was not to remain condemned or confined to that profession for ever, the society not accepting her in the family fold. Sarvilaka steals ornaments to buy freedom for her.xVasantasenaxmarksxher xlookxasxMx Madaniks. Vasantasena marks her look as she is engaged in talk with him and infers from that itxix he is the same person who wants to make her a free personx woman :

After she is freed, she is accepted as a bride.

she has got the tiltle of which is difficult to secure. As was Madanika accepted as so was Vasantasena herself.

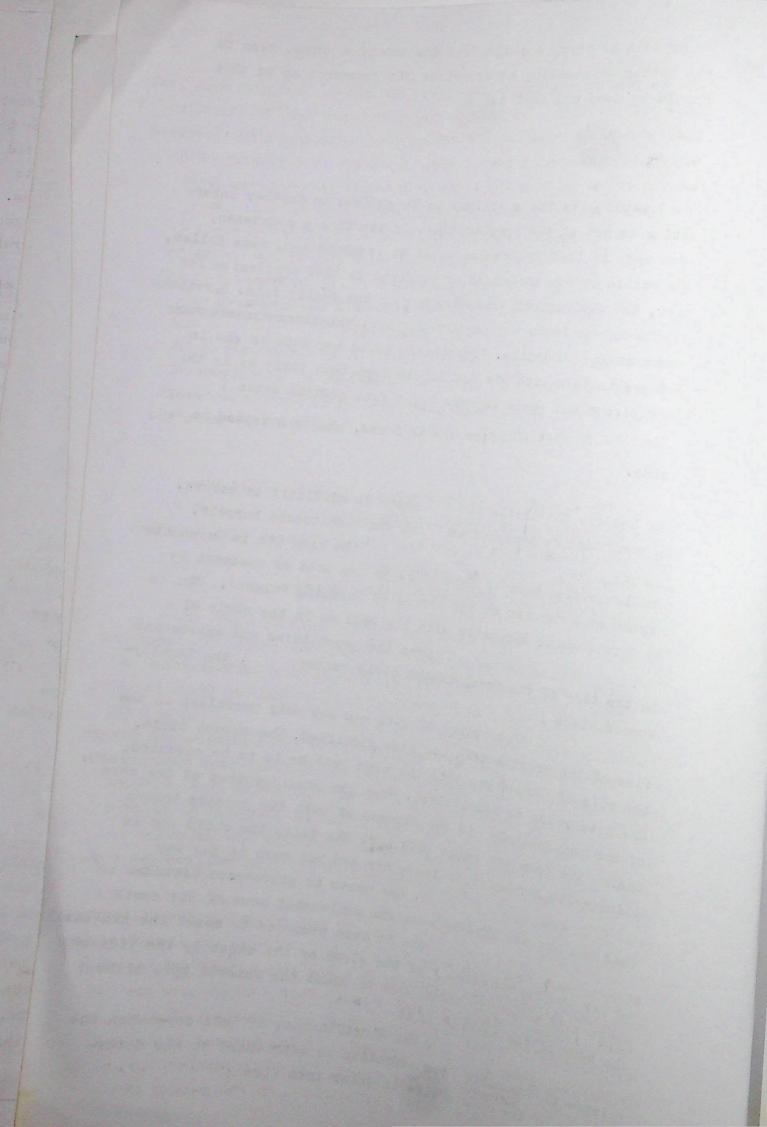
the king (it is Carudatta who isx styled here as such since he was made of Kusavati by Aryaka on ascension to the throne on deposing Palaka).. She is by Sarvilaka to Carudatta with the veil on in the style of a

Even the prostitutes and courtezans in the time of the Mrcchakatika could become , the legally-wedded wives !

The custom of Sati was not only prevalent in the time of the Mrcchakatika but also glorified. The moment Dhuta, the wife of Carudatta, gets the news that he is to be executed, she gets ready to commit Sati. Even the consideration of the care of her son Rohitaka in the absence of both the parents losing their life does not weigh with her. She tells the child who is clinging to her skirt to leave her and not come in her way

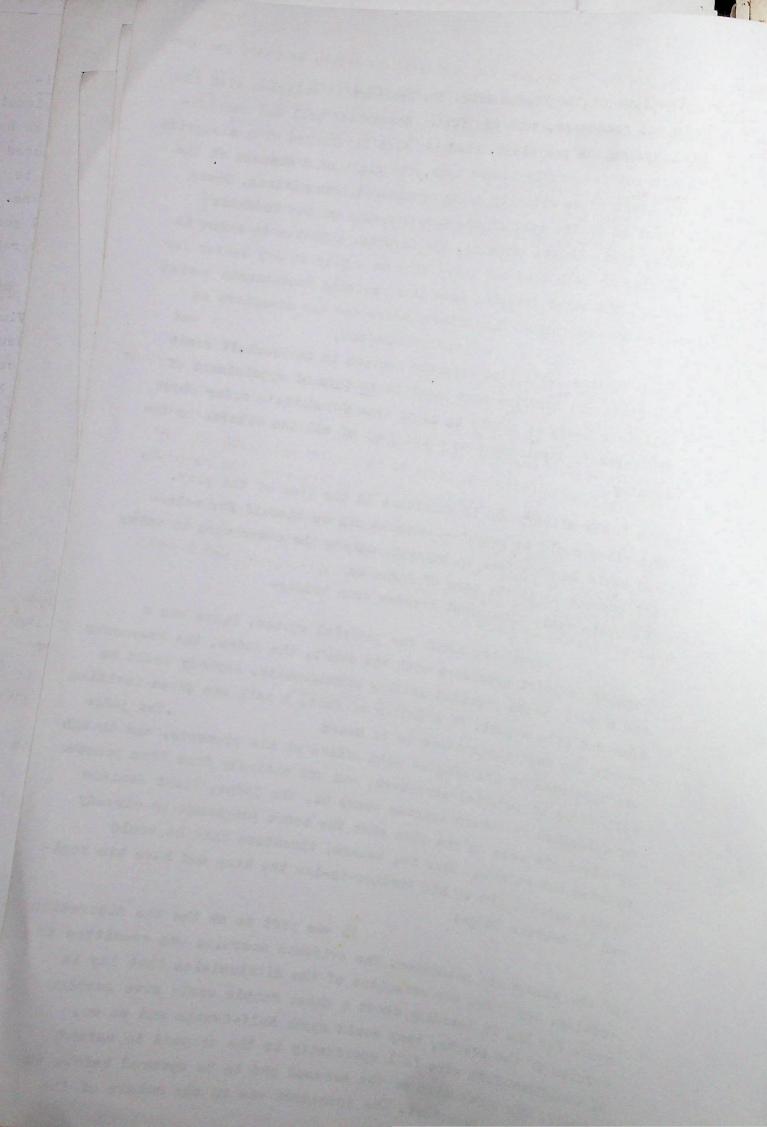
. She wants to predeceace Carudatta so that she may not have to hear the unpleasant news of his death :

She is even prepared to court the sin which as per the reproduction ø of the views of the sages by the Vidusaka accrues if a Brahmin woman were to mount the funeral pyre without the body of the husband on it

. The glorification of Sati comeswhen the release of Carudatta from execution is attributed to the determination of the chaste wife to enter into fire :

In the time of the Mrcchakatika the Brahmanical religion with its gods and goddesses, vows and fasts, heaven and hell and sacrificial system was prevalent. Buddhism also flourished with alongside though not favourably looked upon, the sig t of a Sramana at the very start of an activity being considered inauspicious. There is mention on the work of the paraphernalia of the Buddhist monks, their Kasaya garments, the Civaras. A Bhiksu is shown in the play to wash them and leave them on a pile of dry leaves for drying, the water dripping from them reviving Vasantasena buried by Sakara underneath. The Bhiksus addressed the commoners as . Their possessions, and their Viharas --all find accurate mention in the work. It seems the State did exercise some power in matters of appointment of religious heads as should be clear from Carudatta's order about Sthavaraka's appointment as chief monk of all the Viharas in the country

The slavery was in existence in the time of the play. The slave could be bought--Samvahaka offers himself for sale-- and could be made free on payment, unless the owner were to waive off payment as in the case of Madanika
The State could also grant freedom from bondage

Nowxa word about the judicial system. There was a regular judicial procedure with the court, the judge, the Assessors and a hall which provided seating arrangements. Anybody could come and file a suit. As a matter of fact, a call was given inviting people who want their cases to be heard .The judge was appointed by the kingand held office at his pleasure, and though well-vered in judicial procedure, was not entirely free from pressure as evidenced by Sakara episode where he, the judge, first decines to admit his case on the plea that the court programme ia already crowded but relents when he, Sakara, threatens that he would report against him to his brother-in-law the king and have him replaced by another judge:

It was left to the the discretion of the summon the witnesses. The evidence accruing was committed to writing. The judge was conscious of the difficulties that lay in store for him in deciding about a case. People would give garbled version of the events, they would speak half-truths and so on. He wouldtherefore give fu l oportunity to the accused to defend himself. The confession of the accused had to be secured before the judge gave his judgement. The judgement was in the nature of the

recommendation to the kingwho was the final authority to award punishment. The king does not agree with the recimmendation of the judge. He alters it from banishment to capital punishment. which condemns in the strongest terms, attributing it to his bad counsellors: His condemnation is based on two scores , one, he a Brahmin, is being killed and two, the other procedure of putting him in the ordealmm of poison, water, scale and fire was not resorted to , indicating thereby that there other means to judge a person :

A person condemned to the gallows was taken in a procession, as pointed out by my worthy husband in the inaugural address , wearing red garments, red sandal paste marks and the garland of Karavira flowers grown in a cemetry. The occasion marked almost like a show for the people. The criminal could be killed by the sword or impaled. The execution was carried out by the Candalas, the hangmen,

As would appear from the above, the Mrcchakatika is a good mirror to the society of its times on some aspects of which I have tried in this paper for proper appreciation of the learned scholars assembled here.

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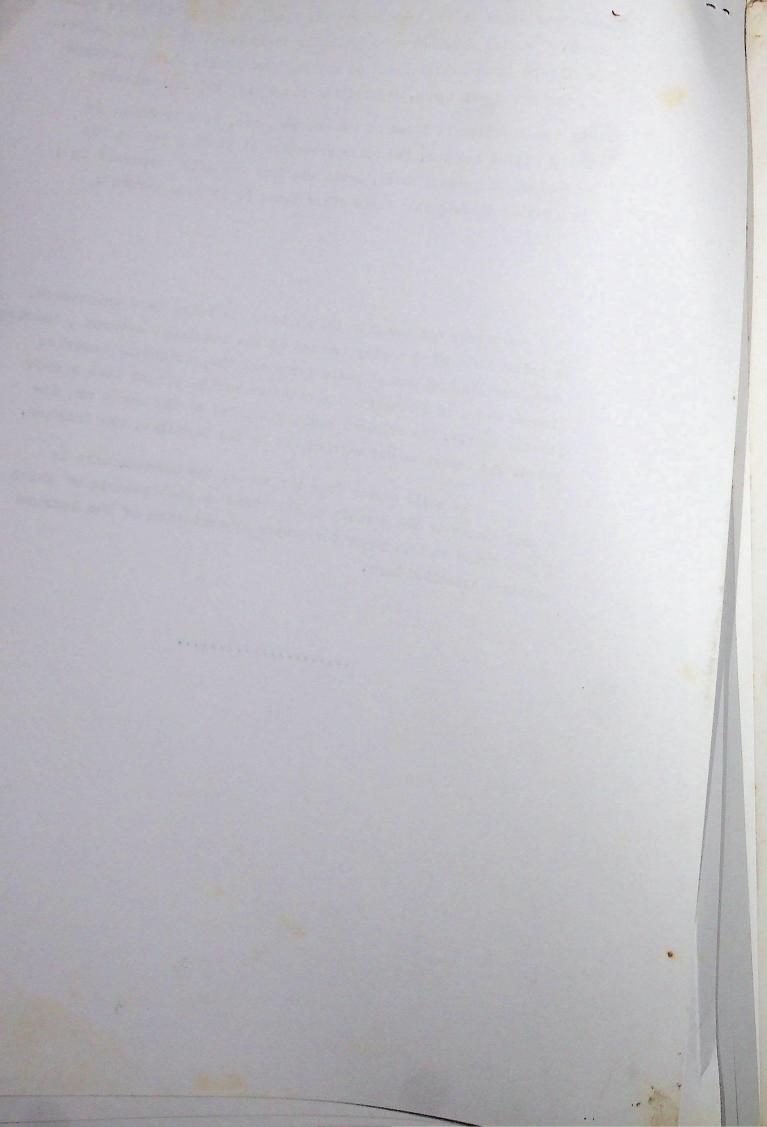
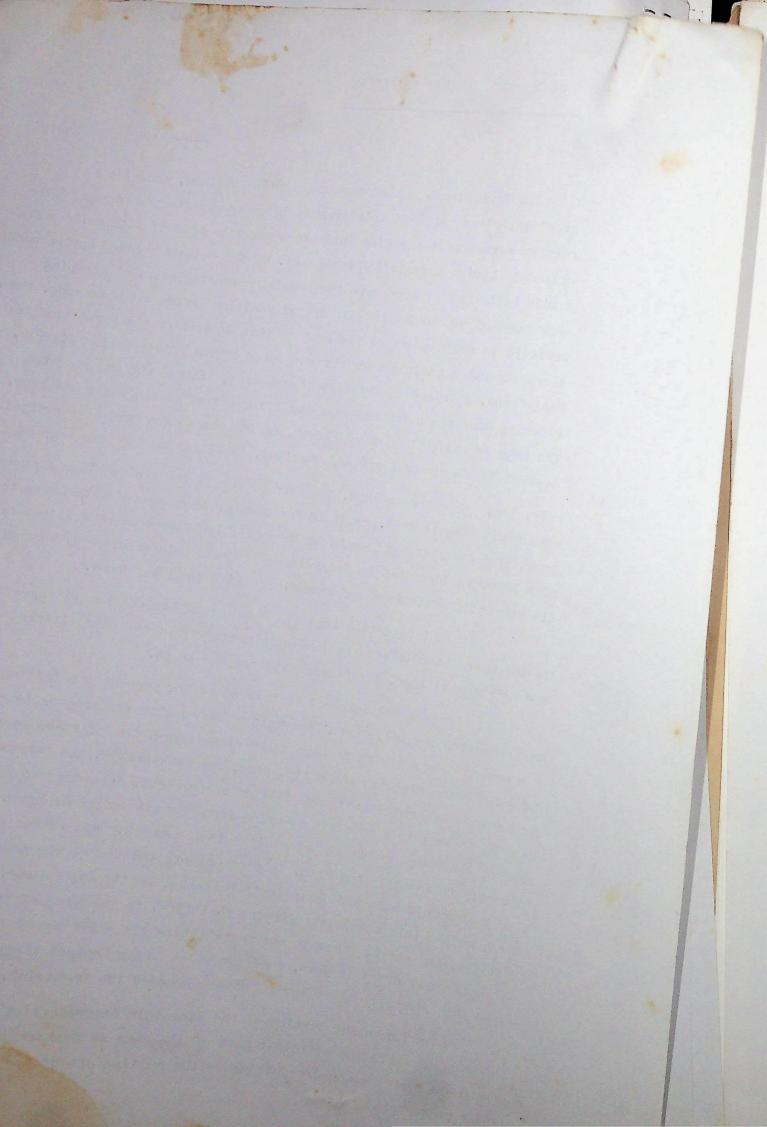
RĀMA STORY IN THAI FOLKLORE

-----Satya Vrat Shastri

The Rāma story, called the Ramakien in Thailamd, occupies a prominent place in Thai folklore wherein some objects and places of the country have come to develop intimate connection with it with quite a few episodes having association with them. Of the objects mention may be made of a wild herb whose leaves have the special characteristic of drooping when touched and coming back to normal position after a few seconds. The charac teristic is reminiscent of the army of Phra Rama which was hypnotized to sleep through a magic powder by the ruler of the nether world Maiyarab, Mahirāvaṇa, a friend of Totsakan (Daśakaṇṭha, Rāvaṇa) who had abducted sleeping Rāma and which had woken up after effect of the magic was over. The herb is called "Maiyarab Plant". Of the places the most noteworthy is the Lopburi in the central part of Thailand. The first part of the name of this city of

city, Lop, is traced to Lava, the name of one of the sons of Rāma though some would like it to trace it to Lao people. If connected with Lava, the Sanskrit form of Lopburi would be Lavapurī. The discovery of a silver coin with Lavapura inscribed in Sanskrit on it would reinforce the theory of its connection with Lava and through him with the Rāma story.

It is interesting that the Province of Lopburi has villages in it which are named after the Rāmāyaṇic characters : the Rāma village, the Lakṣmaṇa village, the Hanumān village and so on.

It should be of interest to note as to how popular imagination has connected the well-known Rāmāyaṇic episodes with the area or invented the new ones in a way as to have taken place there. One of these concerns Lakṣmaṇa being hit with the magic spear, the Mokkhasakdi, the Mokṣaśakti, by Kumphakan (Kumbhakarṇa) and falling unconscious. According to one version Hanumān is sent to a mountain to bring from there a medicinal herb. He reaches the mountain but it being late in the evening and rather dark is unable to identify the herb. He then uproots the top of the mountain, places it on his palm and darts forth to Laṅkā. On the way he overflies Lopburi which, as the tale goes, was afire at that time. In the glow of the flames he identifies the herb, takes it out and thinking the carrying of the mountain top unnecessary drops it down. Some ten miles from Lopburi there is a mountain called Khao Samo Khon which means "Monkey Dropped the Mountain".

As per the other version of the same tale Hanumān flies to a mountain to bring from there the medicinal herb of the name of Sankarani Trijaya which would heal the wound resulting in the pulling out of the Mokkhasakdi without endangering

Lakṣmaṇa's life. Every time Hanumān approached the herb, it gave him the slip, saying that it was at the top while actually being at the bottom. When Hanumān would go to the top, the herb would say that it was at the bottom. For Hanumān the whole night passed in the process of going up and down. When it was about dawn, Hanumān wearied and fatigued decided to enlarge his body to encircle the mountain with his long tail to put in its ambit all the herbs and flew to the place where Lakṣmaṇa lay unconscious. On the way some of the loose rocks of the mountain fell down near Lopburi and turned into a hill called in Thai Khao Samor Khon. The hill is the abode of many a medicinal herb even now. The flat area atop the hill is said to have been formed by Hanumān by tossing his tail around its summit to obtain the herbs.

According to still another version of the story Hanumān while in search of medicinal plants to save the life of Lakṣmaṇa from Śaktiśaila lay on the top of the hill sweeping the nearby forests for locating the desired herbs and plants. He continued lying on the hill-top till it got flattened with his bodily weight. There is a big gap on the side of the hill near Saraburi. As per a folktale when Totsakan (Rāvaṇa) after abducting Sītā was driving his chariot with speed, its axle dashed against the hill creating a crater which is visible still.

The coming into being of the above hill is explained in Thai folklore through yet another tale and that again from the Rāma story. In the fight between Rāma and Rāvaṇa Rāma threw his divine discus from Lopburi's Chub Sorn Lake. The discus chopped off the top of ~~xhexhillxxThexloosenedxrocksxfallingxfromxitxxformedxaxhillxcalledxKhaoxSamorx~~ a mountain on the way. The loosened rocks falling from it formed a hill called Khao Samor Khon. The chopped top fell at another place. It is called now Chong Lom, meaning a place from which wind can pass through.

Connected with the Rāma story in folklore is still another place in Thailand. It is a lake called Thale Chup Son which is sacred to the Thais for Rāma is believed to have immersed his arrow in it. In 1854 A.D. the weapons of the Thai king Mongkut were sprinkled with the waters of this lake to strengthen them with the power of Rāma.

The Thai Ramakien has an intersting story of the fight between Vālin and Thorapee, called Dundubhi in the Vālmīki Rāmāyaṇa. As the story goes, a certain demon of the name of Nonthuk, Nandaka, was cursed by Isuan, Īśvara to be born on the earth as a he-buffalo as a consequence of misbehaving with one of ~~the~~ His concubines ~~of the latter, i.e., Isvara.~~ The curse was to end at the sight of his son. To avoid the possibility of leaving the earth the demon killed every one of his sons as soon as born. Once one of his queens succeeded in eluding him and went into

परम श्रद्धेय मुनि श्री के चरणों में कोटि कोटि प्रणाम। आपने जो सम्मान दिया उसके लिये नतमस्तक हूं। उसे आपके आशीर्वाद के रूप में मैं ग्रहण करता हूं।

~~मेरा जीवन एक साधना का जीवन रहा है। किन्तु हमारी साधना तो उतनी नहीं जितनी की सात्त्विक साधना। सात्त्विक साधना तो उस कोटि तक कि मैंने अपने शरीर को भी [illegible] अनेक रोगों ने घेर लिया है। फिर भी [illegible] साधना के लिये।~~

भारत ऋषियों, मुनियों, सन्तों, मनीषियों का देश है। तत्त्वज्ञानियों ने उन्होंने इस देश को अपने ज्ञान विज्ञान के पावन जल से सींचा है। उस विज्ञान का ~~[illegible]~~ एक-एक बिन्दु अमृत बिन्दु के समान है। उन अमृत बिन्दुओं को खोजने की, उनका रसपान करने की लालसा मुझे सदा रही है। यही मेरे जीवन का प्रमुख लक्ष्य रहा है। इसी लक्ष्य को पाने में मैं सदा उद्यत रहा हूं।

देश-विदेश के पर्यटन में भी मेरी रुचि रही है। न जाने कितने देशों में मैं गया हूं। उन्हें मैंने देखा है और वहां के जन जीवन का मैंने अध्ययन किया है। वहां की अपनी संस्कृति के साथ उनके द्वारा अपनाई गई भारतीय संस्कृति की झलक भी मैंने देखी है। भारत में अयोध्या है तो थाईदेश में भी अयोध्या है, भारत में कुशीनगर है तो लाओस में भी कुशीनगर है। भारत इण्डोनेशिया के उत्तर में रहता है इसलिये वह उत्तर का पर्यायवाची हो गया है। यदि उत्तर जकार्ता कहना हो तो इण्डोनेशिया वाले कहेंगे जकार्ता भारत।

इण्डोनेशिया के सलामत पहाड़ों में एक स्थान ऐसा भी है जहां सिर्फ हवा का एक फव्वारा बना है। वहां के लोगों की मान्यता है कि यही वह स्थान था जहां अर्जुन ने बाण के द्वारा वह पानी निकाला था जो शरशय्या पर पड़े भीष्म के (लिये मुख में) गया था।

विचरण करते-करते मुझे इस प्रकार के अनेक तथ्यों की जानकारी मिली जिसने मुझे आत्मविभोर कर दिया। तब मुझे उपनिषद्कार के वचन की सत्यता का अनुभव हुआ - चरन् वै मधु विन्दति, जो चलता रहता है उसे मधु (शहद) मिलता है। और यही कारण है कि उपनिषद्कार को कहना पड़ा - चरैवेति चरैवेति, इसलिये चलते रहो।

यही कारण है भारत के सन्त-महात्माओं को परिव्राजक कहा गया - परिव्रजतीति परिव्राजकः, जो चलते ही रहते हैं। हमारे यहां के मुनिजन किसी एक स्थान पर अधिक समय नहीं रहते हैं। वहां से वे विहार कर जाते हैं। अपने ज्ञान को ~~[illegible]~~ उन्हें चारों ओर बिखेरना है ~~होता था~~। श्रावकों को सही मार्ग बताना ~~होता था~~ है।

[illegible] प्रकाश देते थे,

Shri K.K. Bhargava,
House No. 6242, Street No. 1, Block
Dev Nagar,
New Delhi — 110005
Tel. 572 374 (Res.)

के मार्फत किसी प्रदेशविशेष या देशविशेष के ही [illegible] नहीं, अपितु समस्त भूमण्डल के होते थे। यही कारण है कि भारत के सन्त-महात्माओं ने भारत से बाहर भी सन्देश दिया। वे दूर-दूर तक गये। चलते-चलते वे साइबेरिया तक जा पहुंचे जहां बारह महीनों में से दस महीनों तक बर्फ पड़ी रहती है और बर्फीली आंधी-तूफान आते रहते हैं। साइबेरिया विशुद्ध संस्कृत का शब्द है — शिबिर। कभी बीते युगों में हमारे पूर्वजों ने वहां शिबिर बनाया होगा। आज उस देश का नाम ही शिबिर है।

बीती शताब्दियों में भारत से आने वाले सन्तों, मनीषियों, विचारकों और धर्मप्रचारकों का तांता अनेक देशों में, विशेषकर दक्षिण-पूर्व एशिया के देशों में लगा रहा। उनके अवशेष आज भी वहां दीख जाते हैं और उन्हें देख कर मस्तक श्रद्धा से झुक जाता है।

अनेक देशों की शब्दावली में संस्कृत शब्दों की भरमार है। दक्षिण-पूर्व एशिया के देशों की संस्कृतमूल के शब्दावली के अन्वेषण पर मेरा आजकल शोधकार्य चल रहा है। यह एक वृहद् योजना है जिसके आगामी वर्ष में पूर्ण हो जाने की सम्भावना है।

भारत के अनेक ग्रन्थों का विश्व की अनेक भाषाओं में अनुवाद भी किया गया। उन अनूदित ग्रन्थों में अनेक ऐसे हैं जो अपने मूल संस्कृत और प्राकृत रूप में सम्प्रति अनुपलब्ध हैं। उन्हें अपने मूल रूप में लाया जा सकता है। यह कार्य कठिन है पर असम्भव नहीं।

जैन वाङ्मय का पर्याप्त भाग संस्कृत में भी है। उसे समझने के लिये संस्कृत का सम्यक्ज्ञान अपेक्षित है। संस्कृत और प्राकृत एक दूसरे के पूरक हैं। [illegible] के लिये दोनों की आवश्यकता है।

रती पसनी बा
समझबोध

भारतीय संस्कृति ने त्याग के साथ भोग को अपनाया है — तेन त्यक्तेन भुञ्जीथाः। प्रधानता यहां त्याग की रही है भोग की नहीं, विराग की रही है, राग की नहीं। बताया यहां गया है अपने मूल रूप को पहिचानने का। और मूल रूप तो एक ही है। फिर हठ के लिये यहां स्थान ही कहां है? यहां के मूल मन्त्र तो स्याद्वाद और अनेकान्तवाद हैं, विवाद नहीं। यहां तो सभी आत्मरूप हैं। हिन्दी के आप शब्द से बढ़ कर इसका सुन्दर उदाहरण और क्या हो सकता है — आप आत्म से बना है। भाषाशास्त्रियों के अनुसार इस उच्चारण परिवर्तन की प्रक्रिया कुछ इस प्रकार रही — आत्म > अप्प > आप्प > आप। हम जब किसी को आप कहते हैं तो हम उसे कहते होते हैं कि आप/आत्मा हैं। यह आत्मा न हमारा [illegible] कीट-पतंग, पशु-पक्षी, स्त्री-पुरुष सभी में है। इसी आत्मा को पहचानते हम सब में हैं। भगवान् बुद्ध का जब अन्तिम समय आया तो उनके सभी शिष्य उनके पास आकर खड़े हो गये। उनकी आंखों में आंसू थे। भगवान् ने पूछा आप दुःखी क्यों हैं। उन्होंने कहा — भगवन्! आप जब तक हमारे साथ थे, हमारे लिये दीपक थे, हमें आप प्रकाश देते थे,

(मोटी)

किसी प्रदेशविशेष या देशविशेष के ही नहीं अपितु समस्त भूमण्डल के थे। यही कारण है कि भारत के सन्त-महात्माओं ने भारत से बाहर भी धर्मोपदेश दिया। वे दूर-दूर तक गये। चलते-चलते वे साइबेरिया तक जा पहुँचे जहाँ बारह महीनों में से दस महीनों तक बर्फ पड़ी रहती है और बर्फीली आँधी-तूफान आते रहते हैं। साइबेरिया विशुद्ध संस्कृत का शब्द है — शिबिर। कभी बीते युगों में हमारे पूर्वजों ने वहाँ शिबिर बनाया होगा। आज उस देश का नाम ही शिबिर है।

बीती शताब्दियों में भारत से आने वाले सन्तों, मनीषियों, विचारकों और धर्मप्रचारकों का तांता अनेक देशों में, विशेषकर दक्षिण-पूर्व एशिया के देशों में लगा रहा। उसके अवशेष आज भी वहाँ दीख जाते हैं और उन्हें देख भारत का माथा श्रद्धा से झुक जाता है।

अनेक देशों की शब्दावली में संस्कृत शब्दों की भरमार है। दक्षिण-पूर्व एशिया के देशों की संस्कृतमूलक शब्दावली के अन्वेषण पर मेरा आजकल शोधकार्य चल रहा है। यह एक वृहद् योजना है जिसके आगामी वर्ष में पूर्ण हो जाने की सम्भावना है।

भारत के अनेक ग्रन्थों का विश्व की अनेक भाषाओं में अनुवाद भी किया गया। उन अनूदित ग्रन्थों में अनेक ऐसे हैं जो अपने मूल संस्कृत और प्राकृत रूप में सम्प्रति अनुपलब्ध हैं। उन्हें अपने मूल रूप में लाया जा सकता है। यह कार्य कठिन है पर असम्भव नहीं।

भारतीय मनीषा के समन्वयकोश

जैन वाङ्मय का पर्याप्त भाग संस्कृत में भी है। उसे समझने के लिये संस्कृत का सम्यग्ज्ञान अपेक्षित है। संस्कृत और प्राकृत एक दूसरे के पूरक हैं। ... के लिये दोनों को आवश्यक होता है।

भारतीय संस्कृति ने त्याग के साथ भोग को अपनाया है — तेन त्यक्तेन भुञ्जीथाः। प्रधानता यहाँ त्याग की रही है भोग की नहीं, विराग की रही है, राग की नहीं। बल यहाँ रहा है अपने मूलरूप को पहिचानने का। और मूल रूप तो एक ही है। फिर हठ के लिये यहाँ स्थान ही कहाँ है? स्याद्वाद और अनेकान्तवाद है, विवाद नहीं। यहाँ का मूल मन्त्र तो आत्मा रूप है। हिन्दी के आप शब्द से बढ़कर इसका सुन्दर उदाहरण और क्या हो सकता है — आप आत्म से बना है। भाषाशास्त्रियों के अनुसार इस उच्चारण परिवर्तन की प्रक्रिया इस प्रकार रही — आत्म > अत्प > अप्प > आप। हम जब किसी को आप कहते हैं तो हम उसे कह रहे होते हैं कि आप/आत्मा हैं। यह आत्मा समान रूप से कीट-पतङ्ग, पशु-पक्षी, स्त्री-पुरुष सभी में है। इसी आत्मा की ज्योति हम सब में है। भगवान् बुद्ध का जब अन्तिम समय आया तो उनके सभी शिष्य उनके पास आकर खड़े हो गये। उनकी आँखों में आँसू थे। भगवान् ने पूछा आप दुःखी क्यों हैं। उन्होंने कहा — भगवन्! आप जब तक हमारे साथ थे, हमारे लिये दीपक थे, हमें आप प्रकाश देते थे,

(मेरी)

अब हमें प्रकाश कौन देगा। भगवान ने कहा - अप्पा दीवा होत, अप्पा दीवा होत, (आत्म दीपो भव, आत्म दीपो भव, अपने लिये स्वयं दीपक बन जाओ, अपने लिये स्वयं दीपक बन जाओ। ये ही भगवान के अन्तिम शब्द थे। इन्हीं के साथ ~~भगवान्~~ उन्हों ने निर्वाण ले लिया।

यदि हम आत्मदीप बनने की ओर अग्रसर होते हैं तो इससे बढ़कर हमारे जीवन की सार्थकता और क्या हो सकेगी?

आचार्य उमास्वामी पुरस्कार महाराज श्री की प्रेरणा पर कुन्दकुन्द भारती न्यास ने प्रारम्भ किया है। उन्हीं आचार्य कुन्दकुन्द के अमर उपदेश से मैं अपने वक्तव्य को इतिश्री करता हूँ।

महाराज श्री का आशीर्वाद मुझे मिला। यही मेरे लिये सबसे बड़ा पुरस्कार है। यह आशीर्वाद यावदायु: ~~मेरे साथ रहे~~ मुझ पर बना रहे यही मेरी प्रार्थना है।

आचार्य ने कहा है —

मोक्खपहे अप्पाणं ठवेहि तं चेव झाहि तं चेय।
तत्थेव विहर णिच्चं मा विहरसु अण्णदव्वेसु॥

— समयसार, 412.

मोक्षपथे आत्मानं स्थापय, तं चैव ध्याय तं चेतयस्व।
तत्रैव विहर नित्यं मा विचर अन्यद्रव्येषु॥

मोक्षपथ में अपने को स्थापित करो, उसी का ध्यान करो, उसी का अनुभव करो, उसी में नित्य विचरण करो, अन्य द्रव्यों में नहीं।

आचार्य के इस उपदेश में जगत मात्र का कल्याण समाहित है।

माननीय सभाध्यक्ष डा० कर्णसिंह जी, भारत के गृहमन्त्री श्री शिवराज पाटील जी, दिल्ली के उपराज्यपाल श्री वी॰एल॰ जोशी जी, माननीय डा० लक्ष्मीमल्ल सिंघवी जी, मित्रवर डा० धर्मपाल मैनी जी तथा उपस्थित विद्वन्मण्डली,

आज से लगभग चालीस वर्ष पूर्व डा० मैनी के मन में जीवन-मूल्यों पर काम करने की इच्छा जगी थी। उन्होंने सोचना प्रारम्भ किया था कि जीवनमूल्य क्या हैं, कितने हैं, उनकी परिभाषा क्या है, ~~क्या~~ लक्षण क्या है, जीवन में उनका स्थान क्या है। प्रस्तुत विश्वकोश उसी चिन्तन का मूर्त रूप है।

जीवनमूल्यों में स्वयं में विविधता है। उस विविधता को ध्यान पर रखते हुए अनेक भागों में विभक्त किया गया है फिर अनेक आधारों पर उनकी व्याख्या की गई है। सब से पहले उनकी ~~परिभाषा~~ लिये प्रयुक्त शब्दों की ~~तत्पश्चात उनकी पर्यायों का निर्धारण~~ व्युत्पत्ति देने का प्रयास है। फिर उनके प्रचलित अर्थ को दिया गया है। उसके साथ उनकी विस्तृत व्याख्या प्रस्तुत करने के साथ उनके महत्त्व तथा मनोवैज्ञानिक, दार्शनिक, सामाजिक, ~~ऐतिहासिक~~ आदि अनेक दृष्टिकोणों से उनके मर्म को स्पष्ट करने का प्रयास है। इसी के साथ उनका अलग-अलग कोटियों, और वर्गों में विभाजन है। इसके बाद उनकी परिभाषा दी गई है। तदनन्तर उनसे लाभ और न होने वाले हानि का संकेत है। प्राचीन संस्कृत वाङ्मय तथा आधुनिक हिन्दी वाङ्मय के उनके प्रयोग को दर्शाते हुए उनसे सम्बद्ध सूक्तियों का समावेश इस कोश में किया गया है। अन्त में उनके पर्यायवाची तथा विपरीतार्थक शब्द दे दिये गये हैं।

दृष्टि

प्रत्येक मानवमूल्यवाची शब्द की व्याख्या के लिये यह पद्धति अपनाई गई है। ~~इस पद्धति पर इस विश्वकोश की संरचना की गई है।~~ अपने क्षेत्र का यह पहला प्रयास है, और इस कारण सुतराम् अभिनन्दनीय है। अनेक विद्वानों, मनीषियों और चिन्तकों ने इसमें अपना सहयोग दिया है। उन सभी का चिन्तन एवं श्रम इसमें समाहित है।

अनेक बार मन में यह विचार आता है कि क्या मानवमूल्य इस शब्द का व्यवहार ~~क्या~~ हमारी भाषा की प्रकृति के अनुसार है। मानवमूल्य ~~यह~~ तो अंग्रेजी शब्द human value का अनुवाद है, इस शब्द का अनुवाद जिसे तकनीकी शब्दावली में loan translation कहा जाता है। क्या मानवीय गुण शब्द इसके लिये अधिक उपयुक्त न होता। क्षमा, सहिष्णुता, औदार्य, परोपकार आदि के लिये सभी को द्योतित करने के लिये (हमारी भाषा में) कोई शब्द नहीं?

अस्तु यह एक विचारणीय विषय है। इस पर अधिक

(2)

उनपर सी.आई.डी. लगा दी गई। जो नौकरानियां उनका खाना बनाती थी, उनसे पूछताछ की जाने लगी कि उनके यहां कौन कौन आता है इत्यादि। तो इससे स्वामी सत्यानन्द पुरी ने इण्डियन नेशनल काउन्सिल की नाम की संस्था आरम्भ की जो कि जापानियों की इण्डियन नेशनल लीग के विरोध में थी।

इसी समय में ही के अपने घर से ही स्वामी जी ने थाई-भारत कल्चरल लाज की स्थापना की।

बाद में श्री सुभाषचन्द्र बोस यहां आये। स्वामी जी ने उनका बहुत सहयोग किया। इसी दौरान एक विमान दुर्घटना में उनकी मृत्यु हुई। वह दुर्घटना थी या साजिश इसे अब तक कोई जान नहीं सका।

स्वाहासुधाकरचम्पू

डा० उषा सत्यव्रत

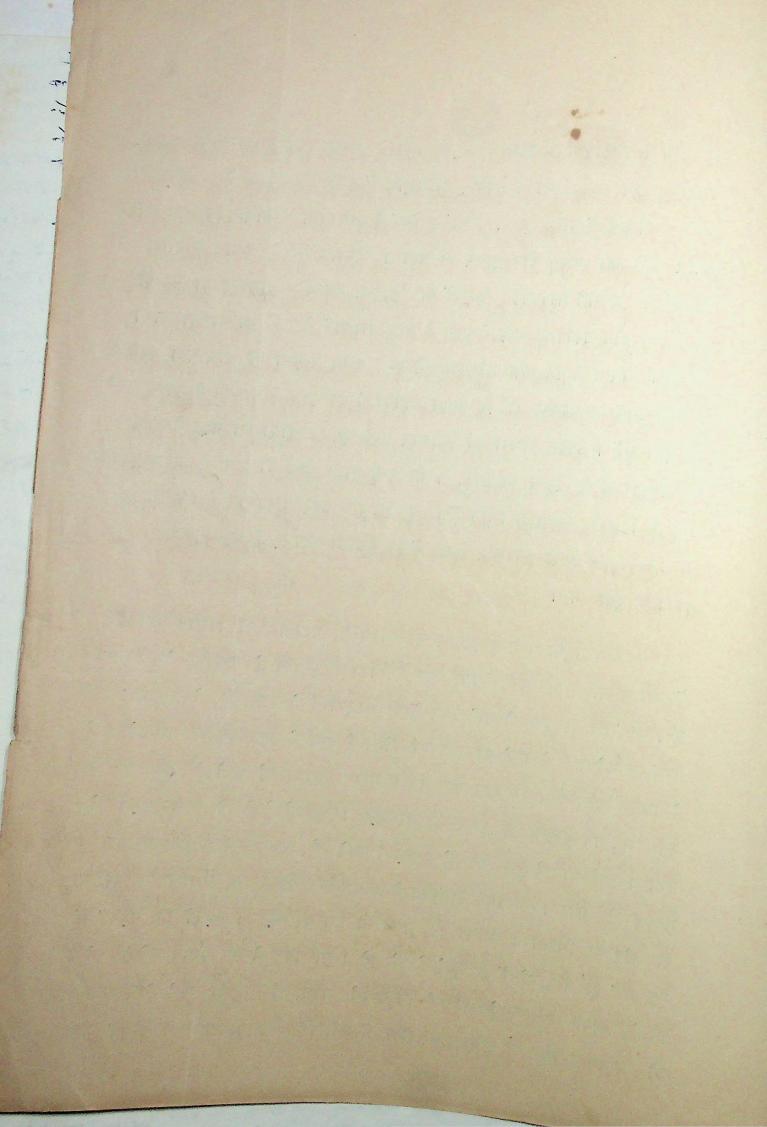
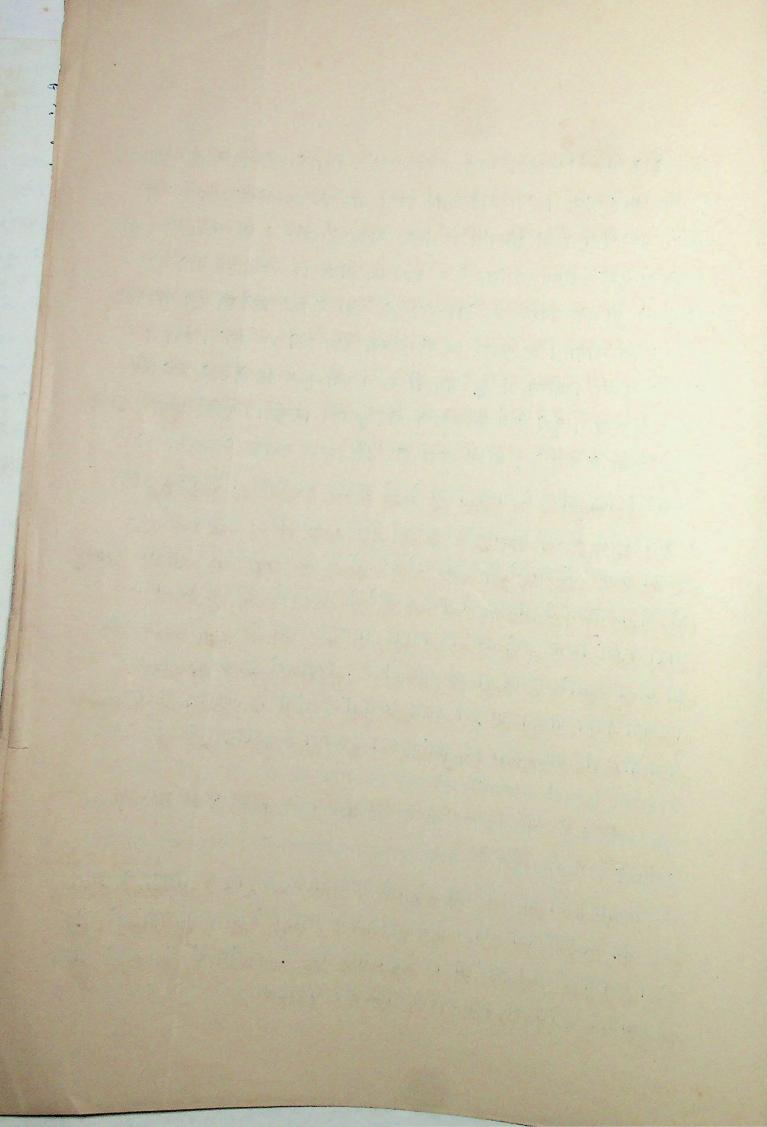
संस्कृत में चम्पूकाव्यों की परम्परा बहुत पुरानी है । त्रिविक्रमभट्ट के सुप्रसिद्ध नलचम्पू से लेकर रामायणचम्पू, महाभारतचम्पू, आनन्दकन्दचम्पू, यशस्तिलकचम्पू आदि नाना चम्पू काव्यों की रचनागत अनेक दशाब्दियों में हुई है । चम्पू काव्यों में गद्य एवं पद्य इन दोनों का सम्मिश्रण रहता है । साहित्यशास्त्रियों ने गद्य और पद्य के सम्मिश्रण को ही चम्पू की विशेषता मानी है । चम्पू का लक्षण ही उन्होंने इस प्रकार दिया है -- गद्यपद्यमयं काव्यं चम्पूरित्यादि धीयते । गद्य और पद्य के इस साम्य गुण ने चम्पू को अत्यधिक लोकप्रिय बना दिया था ।

चम्पूरामायणकार भोज ने तो गद्य और पद्य के सम्मिश्रण की गीत और वाद्य के सम्मिश्रण के साथ तुलना कर डाली थी और इसीलिये उसे हृद्य अर्थात् मनमोहक बताया था --

> गद्यानुबन्धरसमिश्रितपद्यसूक्ति-
>
> हृद्या हि वाद्य कलया कलितेव गीतिः ।

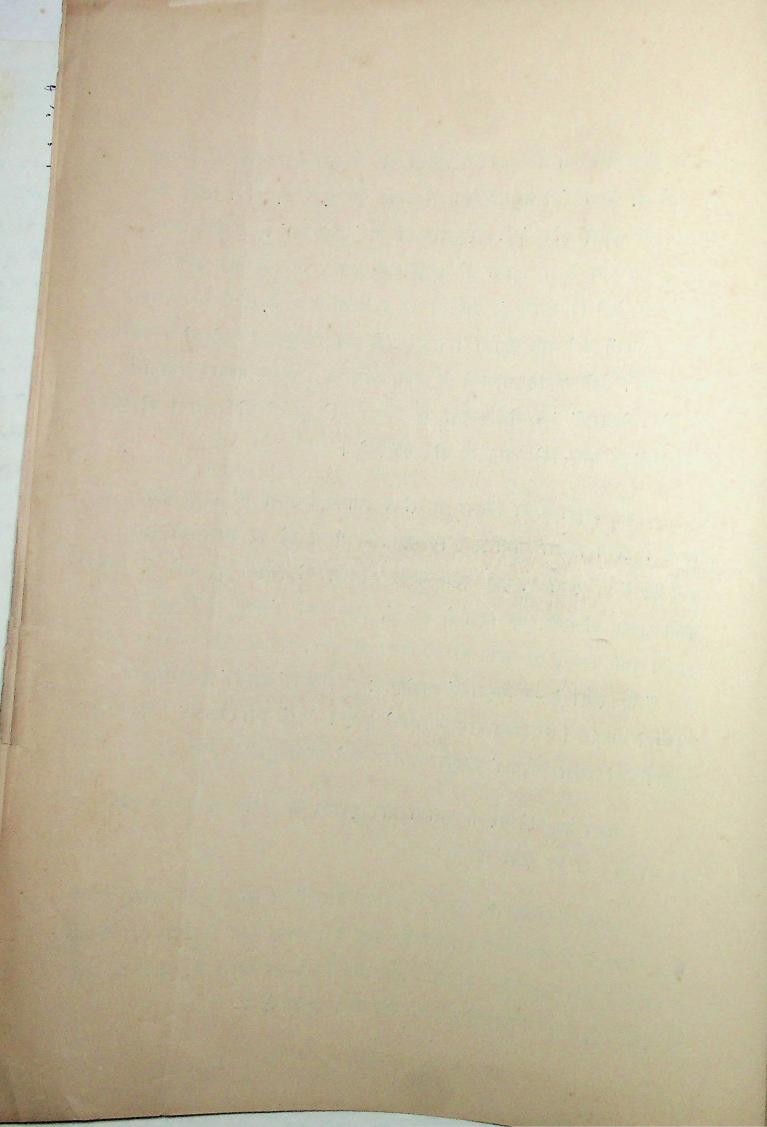
इसी चम्पूकाव्य की परम्परा में रचा गया स्वाहासुधाकरचम्पू जोकि प्रतीकात्मक (   ) का रूप होने के कारण चम्पू साहित्य में अपना विशिष्ट स्थान रखता है । इसके लेखक थे श्री नारायण भट्ट जोकि केरल के मेप्पुन्नूर स्थान के निवासी थे । कहा जाता है कि बाल्यकाल में इन्होंने शास्त्राभ्यास नहीं किया, कुछ काव्यादिक ही पढ़े थे । कालान्तर में ये `अच्युत` नामक एक वैष्णव के शिष्य बने । उन्हीं से इन्होंने सम्पूर्ण शास्त्रों का अध्ययन किया । एक बार इनके गुरु अच्युत को भयंकर रोग हो गया । शिष्य नारायण भट्ट ने अपनी तपः [illegible] से उस रोग को उनके शरीर से स्वयं अपने शरीर में संक्रमित कर लिया । [illegible] उन्हों

उस रोग के निवारणार्थ प्रतिदिन `गुरुवायुपुर` नामक प्रसिद्ध स्थान पर भगवान् नारायण का भजन किया । भगवान् की स्तुति में गाये गये यही स्तोत्र `नारायणीय स्तोत्र` के रूप में प्रसिद्ध हुए । इन्हीं स्तोत्रों के उच्चारण के परिणामस्वरूप उनका शरीर पहले जैसा स्वस्थ और सुन्दर हो गया । `देवालय नदी` स्थान के राजा के कहने पर इन्होंने पाणिनि के सूत्रों की `प्रक्रिया सर्वस्व` नामक टीका भी की थी । एक बार नवोदित चन्द्र के दर्शन के बाद ब्राह्मणों ने इनसे यह जानना चाहा कि क्या कारण है कि सभी लोग वस्त्र फेंक-फेंक कर चन्द्रमा की आराधना करते हैं । उन्होंने उनसे यह प्रार्थना की कि इसका कारण वे एक कृति के माध्यम से स्पष्ट करने की कृपा करें । उनकी प्रार्थना को स्वीकार करते हुए श्री नारायण भट्ट ने शीघ्र ही इस चम्पूकाव्य की रचना कर डाली । यह चम्पू काव्य तीन सौ वर्ष से अधिक पुराना नहीं है । इसकी मलयालम लिपि में लिखी एक प्रति उत्तर मालाबार से उपलब्ध हुई थी जिसका देवनागरी रूपान्तर १८६६ में काव्यमाला सीरिज़ के चतुर्थ गुच्छक में प्रकाशित हुआ था ।

स्वाहासुधाकर चम्पू प्रतीकात्मक काव्य है, भारतीय पौराणिक साहित्य में स्वाहा अग्नि की पत्नी मानी जाती है ।अग्नि स्वाहा से अत्यधिक प्रेम करता है । यहां तक कि वह उसे अपने उदर में ही धारण किये रहता है, केवल प्रात: एवं सायं सन्ध्योपासन के लिये बाहर जाना होता है इसलिये उस समय ही वह उसे अपने से विलग करता है । एक बार की बात है अग्नि स्वाहा को अपने से बिलग कर कहीं गया था, कि चन्द्रमा की दृष्टि उस पर पड़ी । वह उसे देखते ही कामपीड़ित हो उठा । इसके बाद के कुछ दिन उसे पहाड़ से लगने लगे, एक एक दिन एक एक वर्ष सा प्रतीत होने लगा । एक दिन सायंकाल के समय मौका पाकर वह स्वाहा की कुटिया की ओर आ निकला । स्वाहा की दृष्टि भी उस पर पड़ी । नज़रों ही नज़रों में कुछ बातें हुईं और दोनों एक दूसरे के हो गये । प्रतिदिन वे इस प्रकार चोरी चोरी मिलते, अग्नि जब सन्ध्योपसादि से निवृत्त हो आता तो चन्द्रमा चुपके से खिसक जाता और अग्नि स्वाहा को उदरस्थ कर लेता । अगले दिन की प्रतीक्षा में दोनों प्रेमी

एक दूसरे से अलग हो जाते । एक दिन चन्द्रमा ने स्वाहा से कहा कि इतनी प्रतीक्षा भी सहन नहीं होती । ऐसा कोई उपाय किया जाय कि हम दोनों अलग हों ही नहीं । उसने स्वाहा को सुझाया कि किसी व्याज से अग्नि से वह विद्या सीख लो जिससे वह तुम्हें उदरस्थ कर लेता है । इससे यह होगा कि जब अग्नि आने को होगा तो तुम मुझे उदरस्थ कर लेना और मुझे उदर में लिये लिये ही तुम अग्नि के उदर में चली जाना । इस प्रकार हम दोनों कभी अलग होंगे ही नहीं । स्वाहा ने ऐसा ही किया । अग्नि तो मूढ़ मति था ही । स्त्री-सुलभ हठ से उसने उससे वह विद्या सीख ली । दूसरे दिन जब स्वाहा और सुधाकर (चन्द्रमा) पूर्ववत् अपनी प्रणय लीला में मग्न थे, अग्नि आया और उसी क्षण स्वाहा ने चन्द्रमा को छिपाने के लिए अग्नि से सीखी विद्या से उसे उदरस्थ कर लिया । तदनन्तर अग्नि ने स्वाहा को उदरस्थ कर लिया । सन्ध्या बीती, रात हुई । चन्द्रमा तो अब स्वाहा के उदर में था जो स्वयं अग्नि के उदर में थी । वह आकाश में दिखाई देता तो कैसे । चन्द्रमा के आकाश पर प्रकट न होने से चारों ओर कुहराम मच गया । तारावलियां विलाप करने लगीं कि हमारा प्राणनाथ कहां गया । देवता व्याकुल हो उठे कि हमारे आहार का अब क्या होगा । किसी को कुछ सूझ नहीं रहा था कि क्या किया जाय । तब ब्रह्मा आदि देवताओं ने सोचा कि भगवान् नारायण से अन्य और कोई इस समस्या को नहीं सुलझा सकता । वे नारायण के पास गये । नारायण मुस्कराये । उन्होंने उनसे कहा कि क्षण भर आप बाहर ही ठहरिये मुझे अग्नि से कुछ बात करनी है वह भी इस तरह कि स्वाहा उसे न सुन ले । तब देवताओं को आभास हुआ कि सारी शरारत स्वाहा की है । नारायण की अग्नि से बातचीत हुई । अग्नि स्वाहा को अपने से विलग कर भगवान् नारायण के पास ही छोड़ कर कहीं चला गया । देवता लोग वहीं स्वाहा के पास ही कहीं छुपे खड़े थे । स्वाहा को पता नहीं था कि देवता पास ही खड़े सब देख रहे हैं । उसने मौका देख झट से चन्द्रमा को अपने उदर से बाहर कर आकाश मार्ग की ओर भेज दिया ।

चन्द्रमा चूँकि सीधे स्वाहा के उदर से निकला ही था इसलिये निर्वस्त्र था । पास ही छिपे खड़े देवताओं ने जब उसे देखा तो उसका खूब मज़ाक उड़ाया । ताली बजा बजाकर वस्त्र उसकी ओर फेंके, तरह तरह की बातें उससे कहीं । इस बीच अग्नि भगवान् नारायण के पास आया तो उन्होंने उसे बताया कि किस तरह उन्होंने चन्द्रमा को देखने का उपाय ढूंढ निकाला था । देवताओं की नज़रों के बीच चन्द्रमा को भी उन्होंने अपने पास बुलाया । फिर उससे कहा कि तुम जा सकते हो । वह चला गया । इसके पश्चात् अग्नि ने भी अपनी राह ली । इसपर भगवान् अन्तर्धान हो गये । देवताओं में से कोई चन्द्रमा की निन्दा करते हुए तो कोई स्वाहा को बुरा-भला कहते हुए अपने-अपने स्थान की ओर चल दिये ।

इस चम्पूकाव्य का जितना ही रोचक कथानक है उतनी ही रोचक शैली भी है । अग्नि कितना कामातुर है कि वह अपनी पत्नी को हर समय अपने पास अपने पेट में ही रखता है; ब्रह्मा अपनी पत्नी सरस्वती को जिह्वा पर रखते हैं; विष्णु अपनी लक्ष्मी को वक्ष:स्थल पर लिये रहते हैं, शिव अपनी पार्वती को देहार्ध में धारण किये रहते हैं पर अग्नि का तो कहना ही क्या, वह तो अपनी स्वाहा को उदर में ही रखता है -- जिह्वायां कमलोद्भव: स्वगृहिणीं वाणीं दधत्यादरा-त्कृष्णो वक्षसि सिन्धुराजतनयामाध्वाय्यन्ते मुदम् । देहार्धे गिरिकन्यकां च गिरिजो गृह्वाति मोहाद्यथा स्वाय्हां द्रव्यभुगाद धाति जठरे आमा तुरो यं तथा ।।

इतना सब करने पर भी स्वाहा और सुधाकर की प्रणय लीला चल सकी इस पर कवि की ही चुटकी भी है ।

काव्य में समास और व्यास इन दोनों शैलियों का कवि ने समाश्रयण किया है । व्यास में तो समस्त काव्य लिखा ही गया है । समास शैली के उदाहरण के रूप में काव्य के प्रथम मंगलश्लोक को ही उपस्थापित किया जा सकता है, जहां कि पूरी की पूरी चम्पू का कथानक संक्षेप में आ गया है । श्लोक है --

मङ्गलम् व: करोतु ज्वलनदयितया सङ्गमे भर्तमीत्था
ग्रस्ताङ्गो हन्त लक्ष्मामपि च हुतभुजा ग्रस्तता प्रापितायाम् ।
निश्चन्द्रे कैम व्योममार्गे सदसि च हरिणा कौशलादर्शितात्मा
वासोभि: सोपहासं सकलसुरगणैरर्चितो यं मृगाङ्क: ।।

अनुप्रास कवि का प्रिय अलंकार है । कहीं कहीं तो इसकी झड़ी सी लग जाती है मानों वीणा के अनेक तार एक साथ ही झनझना उठे हों । उदाहरण के लिये सन्ध्या समय का वर्णन करते हुए कवि कहते हैं -- तदनुकदाचन दिवसावसान वेलगयां मन्द मन्दमायाति च मालयशिखरिशि ख्वर शेखरितसुन्दर तर चन्दनतरुम गुलतरम ज-रीनिसृतमरमकरन्द बिन्दुभरणमन्दगमने मन्दपवने, झङ्कुवालि च सन्ध्यासमय विनमदु-न्नमदतिकोमलदल पेशलसबलकमलकुमुदकुलमधुरतारमकरन्दरसतुल्यकालसमास्वादनजनितानन्द-कन्दरसतुल्यकालसमास्वादनजनितानन्दकन्दलित... विरहिवर्ग व्याली के च ली के... पुष्पायुधन्तिष्यादितपो कुल एष दोषाकर: ... स्वाहया सनाभीकृतमुटजाङ्गणामि संसार ।

स्वाहासुधाकर चम्पू के पदों में सुकुमारता है, माधुर्य है, रचना प्रसन्न है, पदशय्या मनमोहक है । कवि स्वयं अपनी कृति की इस विशेषता के प्रति जागरूक था । उसने स्वयं इसे अति कोमल कह इसकी परिसमाप्ति की है --

स्वाहासुधाकर नामप्रबन्ध अति कोमलम् ।
अकरोदचिरेणैव नारायणमहीसुर: ।।

'पुराणों में भारतीय संस्कृति'

पुराणों में भारतीय संस्कृति के स्वरूप और उसकी विशेषताओं आदि पर विचार करने से पूर्व यह जान लेना अत्यावश्यक है कि 'पुराण' एवं संस्कृति शब्दों का अपना अपना क्या अर्थ है। 'पुराण' शब्द का साधारण अर्थ 'प्राचीन' है। पुराणों में प्राचीन विषय वस्तु को ही सर्वथा नवीन रूप में संकलित किया गया है। निरुक्तकार आचार्य यास्क ने 'पुराण' शब्द का निर्वचन इस प्रकार किया है,— 'पुरा नवं भवतीति पुराणम्' अर्थात् जो प्राचीन होकर भी नया होता है। वायु पुराण में पुराण की व्युत्पत्ति— 'पुरा अनति' अर्थात् प्राचीन काल में जो जीवित था। पद्म पुराण के अनुसार 'पुरा परम्परां वष्टि कामयते' अर्थात् जो परम्परा की कामना करता है, वह पुराण कहलाता है। पद्मचन्द्र कोष में लिखा है— 'पुराणं पुरातनम्' अर्थात् पूर्व का। अमरकोष में पुराण के सम्बन्ध में लिखा है — पुराणे प्रतनप्रत्नपुरातनचिरन्तनाः।' ब्रह्माण्ड पुराण में इससे भिन्न एक अन्य व्युत्पत्ति प्राप्त होती है — 'पुरा एतत् अभूत्' अर्थात् प्राचीन काल में इस प्रकार हुआ।' अतः स्पष्ट है कि पुराण साहित्य प्राचीन काल में विद्यमान था। इसकी विद्यमानता का प्रमाण पद्म पुराण के 'पुरा परम्परां-वष्टि पुराणं तेन तत्स्मृतम्' से स्वतः सिद्ध है। उपरोक्त निर्वचनों का अध्ययन एवं मनन करने के उपरान्त यह बात स्पष्ट हो जाती है कि 'पुराण' शब्द प्राचीनता का द्योतक है और यह वाङ्मय उतना ही प्राचीन है जितनी की भारतीय संस्कृति एवं सभ्यता।

'सम्' उपसर्गपूर्वक 'कृ' धातु से भूषण-अर्थ में सुट् का आगम करके 'क्तिन्' प्रत्यय करने से 'संस्कृति' शब्द बनता है। इसका अर्थ होता है— भूषणभूत सम्यक् कृति। इसलिये भूषणभूत सम्यक् कृति या चेष्टा ही संस्कृति कही जा सकती है। अतः भूषणभूत सम्यक् कृतियों का सम्पूर्ण क्षेत्र सांस्कृतिक क्षेत्र है। पशु-पक्षी, कीट-पतंगादि भोग-

'पुराणों में भारतीय संस्कृति'

पुराणों में भारतीय संस्कृति के स्वरूप और उसकी विशेषताओं आदि पर विचार करने से पूर्व यह जान लेना अत्यावश्यक है कि 'पुराण' एवं संस्कृति शब्दों का अपना क्या अर्थ है। 'पुराण' शब्द का साधारण अर्थ 'प्राचीन' है। पुराणों में प्राचीन विषय वस्तु को ही सर्वथा नवीन रूप में संकलित किया गया है। निरुक्तकार आचार्य यास्क ने 'पुराण' शब्द का निर्वचन इस प्रकार किया है; — 'पुरा नवं भवतीति पुराणम्' अर्थात् जो प्राचीन होकर भी नया होता है। वायु पुराण में पुराण की व्युत्पत्ति— 'पुरा अनति' अर्थात् प्राचीन काल में जो जीवित था। पद्म पुराण के अनुसार 'पुरा परम्परां वष्टि कामयते' अर्थात् जो परम्परा की कामना करता है, वह पुराण कहलाता है। पद्मचन्द्र कोष में लिखा है— 'पुराणं पुराभवम्' अर्थात् पूर्व का। अमरकोष में पुराण के सम्बन्ध में लिखा है — पुराणे प्रतनप्रत्नपुरातनचिरन्तनाः।' ब्रह्माण्ड पुराण में इससे भिन्न एक अन्य व्युत्पत्ति प्राप्त होती है — 'पुरा एतत् अभूत्' अर्थात् प्राचीन काल में इस प्रकार हुआ।' अतः स्पष्ट है कि पुराण साहित्य प्राचीन काल में विद्यमान था। इसकी विद्यमानता का प्रमाण पद्म पुराण के 'पुरा परम्परां वष्टि पुराणं तेन तत्स्मृतम्' से स्वतः सिद्ध है। उपरोक्त निर्वचनों का अध्ययन एवं मनन करने के उपरान्त यह बात स्पष्ट हो जाती है कि 'पुराण' शब्द प्राचीनता का द्योतक है और यह वाङ्मय उतना ही प्राचीन है जितनी की भारतीय संस्कृति एवं सभ्यता।

'सम्' उपसर्गपूर्वक 'कृ' धातु से भूषण-अर्थ में सुट् का आगम करके 'क्तिन्' प्रत्यय करने से 'संस्कृति' शब्द बनता है। इसका अर्थ होता है — भूषणभूत सम्यक् कृति। इसलिये भूषणभूत सम्यक् कृति या चेष्टा ही संस्कृति कही जा सकती है। अतः भूषणभूत सम्यक् कृतियों का सम्पूर्ण क्षेत्र सांस्कृतिक क्षेत्र है। पशु-पक्षी, कीट-पतंगादि भोग-

योनियों में जीव की चेष्टाएँ स्वाभाविक ही हुआ करती हैं। उनमें सम्यक्-असम्यक् का भेद नहीं किया जा सकता। मनुष्य योनि में ही जीव कर्म करने में स्वतन्त्र माना गया है। मनुष्य सम्यक् असम्यक् दोनों प्रकार की चेष्टाएँ करने में समर्थ होता है। इसलिए सम्यक् चेष्टा या कृति-संस्कृतिक प्रयोग मनुष्य के सम्बन्ध में ही किया जा सकता है। अतः मनुष्य की भूषणभूत सम्यक् कृति या चेष्टा ही 'संस्कृति' है। मनुष्य की वैयक्तिक, सामाजिक, आर्थिक, राजनैतिक, धार्मिक आदि सभी क्षेत्रों में लौकिक-पारलौकिक अभ्युदय के अनुकूल देहेन्द्रिय, मन-बुद्धि, चित्ताहङ्कार की चेष्टा ही उसकी संस्कृति है। अतः संक्षिप्त रूप में कहा जा सकता है कि 'मनुष्य के लौकिक-पारलौकिक सर्वाभ्युदय के अनुकूल आचार-विचार ही संस्कृति है'

हिन्दुओं के धार्मिक तथा तदतिरिक्त साहित्य में पुराणों का एक विशेष स्थान है। वेदों के उपरान्त इन्हीं की मान्यता है। महाभारत के साथ इन्हें पञ्चम वेद कहा गया है — 'ऋग्यजुः सामाथर्वाख्या वेदाश्चत्वार उद्धृताः।
इतिहास पुराणं च पञ्चमो वेद उच्यते॥'

इनका बाह्यरूप और अन्तःस्वरूप प्रायः रामायण, महाभारत और स्मृतियों के समान ही है। ये पुराण समष्टि रूप से प्राचीन एवं मध्यकालीन हिन्दुत्व का — उसकी धार्मिक, दार्शनिक, ऐतिहासिक, वैयक्तिक, सामाजिक और राजनीतिक संस्कृति का लोक संमत विश्वकोष ही है। अथर्ववेद में पुराणों का नाम आता है — 'ऋचः सामानि छन्दांसि पुराणं यजुषा सह।
उच्छिष्टाज्जज्ञिरे सर्वे दिवि देवा दिविश्रितः॥ (अथर्व० ११।७।२४)

इस प्रकार के नाम से यह स्पष्ट नहीं होता कि उस समय ये पुराण ग्रन्थों के रूप में रहे थे, परन्तु छान्दोग्य उपनिषद् और सूत्र-ग्रन्थों से यह स्पष्ट होता है कि आजकल पुराण उपनिषदों और सूत्रों के समय में थे
'स होवाच ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमाथर्वणम्।
चतुर्थमितिहासपुराणं पञ्चमं वेदानां वेदमिति॥ (छान्दोग्य० ७।१।२)

पुराण के पाँच लक्षण बताए गए हैं —
सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च।
वंशानुचरितं चैव पुराणं पञ्च लक्षणम्॥

सर्ग (सृष्टि), प्रतिसर्ग (लय और पुनः सृष्टि), वंश (देवताओं की वंशावलि), मन्वन्तर (मनु के काल विभाग) और वंशानुचरित (राजाओं के वंशवृत्त) – पुराण के ये पांच लक्षण हैं।

उपस्थित पुराणों में कोई भी पूर्णरूप से इस परिभाषा के अनुरूप नहीं है। कुछ पुराणों में तो इन लक्षणों से अधिक विषय हैं और कुछ पुराणों में इन लक्षणों की चर्चा तक नहीं है, अन्य बहुत-से विषय हैं। फिर यह पञ्चलक्षण उपलब्ध पुराणों का बहुत छोटा अंश है। महापुराण होने के लिए तो उनमें दस लक्षण होने चाहिए। श्रीमद्भागवत पुराण में महापुराण के दस लक्षण निम्नप्रकार बताए गए हैं —

सर्गोऽस्याथ विसर्गश्च वृत्ती रक्षान्तराणि च।
वंशो वंशानुचरितं संस्था हेतुरपाश्रयः॥
दशभिर्लक्षणैर्युक्तं पुराणं तद्विदो विदुः।
केचित्पञ्चविधं ब्रह्मन् महदल्पव्यवस्थया॥ (भा०पु० १२।७।९-१०)

इस प्रकार यह कहा जा सकता है कि उपपुराणों के पांच और महापुराणों के दस लक्षण होते हैं।

पुराणों का प्राचीन भारतीय साहित्य में एक अद्वितीय स्थान है एवं उनकी उपादेयता आधुनिक युग में भी अक्षुण्ण है। प्राचीन साहित्य एवं संस्कृति के स्वरूप का ज्ञान केवल मात्र पुराणों के अध्ययन से ही प्राप्त किया जा सकता है। पुराणों के माध्यम से ही हम इतिहास एवं धर्म ग्रन्थों में निहित प्राचीन हिन्दू धर्म, दर्शन, समाज एवं संस्कृति से सम्बन्धित सामग्री प्राप्त कर सकते हैं। भारतीय मनीषा, कला एवं इतिहास का उल्लेखनीय संरक्षण पुराणों के माध्यम से ही हुआ है। मानव जीवन को प्रगतितः संवारने में पुराणों ने बहुत बड़ा योगदान दिया है। राष्ट्रीय, सांस्कृतिक एवं सामाजिक चेतना के प्रतीक पुराण समाज को प्रेरणा, शक्ति, मिलन एवं अखण्ड राष्ट्र की जागृति प्रदान करने वाले अविरल स्रोत हैं। उनमें हमारे भारतीय जीवन का जीवित अभिमान एवं राष्ट्रीय जीवन का उत्साह निहित है। पौराणिक आदर्शों एवं मन्तव्यों को स्वीकार कर चलने वाला समाज सर्वदा प्रशस्त और जागरूक रहता है। समाज के आन्तरिक और बाह्य

रूप को शुद्ध करके 'सत्यं शिवं सुन्दरम्' के निकट पहुँचाने की क्षमता पुराणों में आती भी है।

प्राचीन और नवीन को एक ही धरातल पर रखते हुए पुराण, समाज के अन्तः भाग के भावों को समझने और उनका परिहार करने में बहुत सफल हुए हैं। वेदों के अर्थ को समझने के लिए पूर्वाचार्यों ने इतिहास पुराण के अध्ययन की मन्त्रणा दी। ब्रह्माण्ड पुराण में कहा गया है कि चारों वेद, वेदांग तथा समस्त उपनिषदों का ज्ञान होते हुए भी यदि किसी को पुराणों का ज्ञान नहीं है तो वह विद्वान नहीं हो सकता। (ब्र० पु० अ० ३) अतः यह स्पष्ट है कि पुराणों का राजनैतिक, दार्शनिक, सामाजिक, भौगोलिक तथा सांस्कृतिक सभी दृष्टि से अत्याधिक महत्व है।

पुराण साहित्य में भारतीय संस्कृति के बीज पूर्णरूप से विद्यमान हैं। भारतीय संस्कृति की नींव धर्म पर रखी हुई है। धर्म का प्रयोग भारतीय संस्कृति में केवल बाह्य कर्म काण्डों के लिए ही नहीं बल्कि सांस्कृतिक संगठन और आध्यात्मिकता के लिए भी किया गया है। भारतीय संस्कृति के अनुसार धर्म ही एक ऐसा तत्व है जो मनुष्य को पशु से पृथक करता है। मनुष्यों की विशेषता दिखलाने वाला यदि कोई तत्व है तो वह धर्म ही है। धर्म शब्द का अर्थ है धारण करना। जनता को एक सूत्र में बांधने के कारण ही इसको धर्म नाम दिया गया है— कहा है—

'धारणात् धर्म मित्याहु: धर्मो धारयति प्रजा:'

भारतीय संस्कृति का मूल-मन्त्र है— 'आत्मानं विजानीहि' अर्थात् अपने आप को जानो। भारतीय संस्कृति के निर्माता ऋषि और मुनि इस निष्कर्ष पर पहुँचे कि मनुष्य अपने आप को जाने, क्योंकि संसार के सत्य को जानने का केवल यही एक उपाय है यही कारण है कि भारतीय संस्कृति बहिर्मुखी होने की अपेक्षा अन्तर्मुखी अधिक है।

आज जबकि मनुष्य-समाज में ऐसा एक भी पुरुष मिलना असम्भव प्राय हो गया है, जो मन को एकाग्र करके वेद के किसी भी एक मन्त्र का अर्थ दर्शन कर सके, समाज के लिए वेदार्थ जानने का एकमात्र साधन पुराण ही रह गए हैं। पुराण दिव्य, अपौरुषेय ईश्वरीय ज्ञान के अङ्ग हैं। वे ही भारतीय संस्कृति एवं हिन्दू-संस्कृति के प्रेरक, पोषक, आधार तथा भण्डार हैं। उनमें न तो विकृति आयी है और न उनकी कोई बात कोरी कल्पना ही है। पुराणों के वर्णन जहाँ रूपक हैं, वहाँ उनको स्पष्ट रूप से रूपक बता दिया गया है — जैसे श्रीमद्भागवत का पुरञ्जनोपाख्यान। शेष वर्णन अक्षरशः सत्य हैं। वे रूपक नहीं हैं।

भारतीय संस्कृति के महर्षियों ने कभी भौतिकता को महत्त्व नहीं दिया। भारत के मनुष्य-जीवन का एकमात्र लक्ष्य अन्तर्मुख होकर आत्मोपलब्धि करना रहा। विश्व के सारे सब कार्य, सब चेष्टाएँ इसी लक्ष्य की प्रेरणा दें। यही भारतीय ऋषियों की सदा इच्छा रही। प्रत्येक शास्त्र अपना इतिहास इसी दृष्टिकोण से लिखता है कि उसका उद्देश्य अभिपुष्ट हो। महर्षियों ने भी भूगोल, इतिहास, व्यक्ति, घटना आदि का इसी दृष्टि से वर्णन किया। जो स्थल, घटनाएं या व्यक्ति समाज के लिए आध्यात्मिक प्रेरणा देने में किसी प्रकार सहायक हो सकते थे, वे चाहे सामान्य दृष्टि से कम महत्त्वपूर्ण हों, उनका वर्णन किया गया; और जो इस लक्ष्य में प्रेरक नहीं थे, वे चाहे जितने महत्त्वपूर्ण रहे हों, उनकी चर्चा नहीं है जैसे पुराणों में यह कहीं पता नहीं लगता कि जम्बूद्वीप का बड़ा भाग कब, क्यों और कैसे जलमग्न हुआ।

भारतीय ज्ञान, भारतीय संस्कृति, भारतीय दर्शन, भारतीय कला एवं भारतीय समाज-व्यवस्था - सब के आधार पुराण हैं, आधुनिक विद्वानों एवं शास्त्रज्ञों को भी इनके लिए पुराणों की ही शरण लेनी पड़ती है ऐसी दशा में उनका पुराणों पर

आक्षेप और उनकी उपेक्षा उपहासास्पद होते हैं। पुराणों का आदर, उनकी रक्षा तथा उनके ज्ञान के प्रचार में ही भारतीय-संस्कृति की रक्षा एवं प्रतिष्ठा है।

पौराणिक संस्कृति की विशेषताएं

कोई जाति अपने दर्शनशास्त्र के अनुसार लौकिक-पारलौकिक सत्यासत्य-विवेचन द्वारा परम सुख-शान्ति, मोक्ष, आत्मा, ब्रह्म या स्वर्ग का जो स्वरूप निर्णय करती है, उसकी प्राप्ति में सहायक, लौकिक-पारलौकिक अभ्युदयप्रद, धर्मशास्त्र-प्रतिपादित, समस्त सम्यक् भूषणभूत चेष्टाएँ ही उस जाति की संस्कृति कहलाती है। इसलिए किसी जाति की संस्कृति की सबसे बड़ी विशेषता और उसकी समस्त विशेषताओं का मूल उस जाति का दर्शनशास्त्र होता है। पुराण-संस्कृति के मूल में पौराणिक दर्शन-शास्त्र है। मनुष्य को पूर्ण स्वातन्त्र्यमय अनन्त ज्ञान के क्षेत्र में तल्लीन कर परमानन्द का अनुभव करा देने की सामर्थ्य पौराणिक संस्कृति में ही है। इसलिए पौराणिक-संस्कृति सर्वसामर्थ्यमय सर्वाङ्गीण पूर्ण संस्कृति है। यहाँ हम पौराणिक-संस्कृति की कुछ विशेषताओं का निदर्शन करते हैं—

(१) <u>ईश्वरोपासना</u> — पौराणिक संस्कृति में ईश्वरोपासना सदा से ही प्रधान-रूप से चली आ रही है। हिन्दुओं की तो बात ही क्या, इसको ईसाई और मुसलमान भी मानते हैं। कोई ईश्वर के साकार रूप की, कोई निराकार की और कोई दोनों की उपासना करते हैं। हिन्दुओं के हृदय में तो ईश्वरोपासना के भाव सदा से ही अङ्कित हैं। थोड़ी सी विपत्ति पड़ने पर भी वे संकटनिवारणार्थ ईश्वर को ही पुकारते हैं और उन्हीं का आश्रय ग्रहण करते हैं।

ईश्वर की उपासना का यह विषय श्रुति-स्मृतियों में तो आया ही है, पुराण[1] तथा इतिहास[2] में तो यह विषय कूट-कूटकर भरा है। महर्षि वेदव्यास जी ने स्त्री और शूद्रों का वेदों में अधिकार होने के

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1. विष्णु पुराण में ऋषि पुलस्त्य ने कहा है—

परं ब्रह्म परं धाम योऽसौ ब्रह्म तथापरम्। तमाराध्य हरिं याति मुक्तिमप्यतिदुर्लभाम्॥ (१।११।४८)

भागवतकार कहते हैं—

अकामः सर्वकामो वा मोक्षकाम उदारधीः। तीव्रेण भक्तियोगेन यजेत पुरुषं परम्॥ (२।३।१०)

२. महाभारत में बतलाया है—

विश्वेश्वरमजं देवं जगतः प्रभवाप्ययम्।
भजन्ति ये पुष्कराक्षं न ते यान्ति पराभवम्॥ (अनुशासनपर्व १४९।१४२)

आज जबकि मनुष्य-समाज में ऐसा एक भी पुरुष मिलना असम्भव प्राय हो गया है, जो मन को एकाग्र करके वेद के किसी भी एक मन्त्र का अर्थ दर्शन कर सके, समाज के लिए वेदार्थ जानने का एकमात्र साधन पुराण ही रह गए हैं। पुराण दिव्य, अपौरुषेय ईश्वरीय ज्ञान के अंग हैं। वे ही भारतीय संस्कृति एवं हिन्दू-संस्कृति के प्रेरक, पोषक, आधार तथा भण्डार हैं। उनमें न तो विकृति आयी है और न उनकी कोई बात कोरी कल्पना ही है। पुराणों के वर्णन जहाँ रूपक हैं, वहाँ उनको स्पष्ट रूप से रूपक बता दिया गया है — जैसे श्रीमद्भागवत का पुरंजनोपाख्यान। शेष वर्णन अक्षरशः सत्य हैं। वे रूपक नहीं हैं।

भारतीय संस्कृति के महर्षियों ने कभी भौतिकता को महत्त्व नहीं दिया। भारत ने मनुष्य-जीवन का एकमात्र लक्ष्य अन्तर्मुख होकर आत्मोपलब्धि माना था। विश्व के हमारे सब कार्य, सब चेष्टाएँ इसी लक्ष्य की प्रेरणा दें। यही भारतीय ऋषियों की सदा इच्छा रही। प्रत्येक शास्त्र अपना इतिहास इसी दृष्टिकोण से लिखता है कि उसका उद्देश्य अभिपुष्ट हो। महर्षियों ने भी भूगोल, इतिहास, ज्योतिष, घटना आदि का इसी दृष्टि से वर्णन किया। जो स्थल, घटनाएं या व्यक्ति समाज के लिए आध्यात्मिक प्रेरणा देने में किसी प्रकार सहायक हो सकते थे, वे चाहे सामान्य दृष्टि से कम महत्त्वपूर्ण हों, उनका वर्णन किया गया; और जो इस लक्ष्य में प्रेरक नहीं थे, वे चाहे जितने महत्त्वपूर्ण रहे हों, उनकी चर्चा नहीं है। जैसे पुराणों में यह कहीं पता नहीं लगता कि जम्बूद्वीप का बड़ा भाग कब, क्यों और कैसे जल मग्न हुआ।

भारतीय ज्ञान, भारतीय संस्कृति, भारतीय दर्शन, भारतीय कला एवं भारतीय समाज-व्यवस्था - सब के आधार पुराण हैं, आधुनिक विद्वानों एवं शास्त्रों को भी इनके लिए पुराणों की ही शरण लेनी पड़ती है। ऐसी दशा में उनका पुराणों पर

पौराणिक ~~साहित्य~~ संस्कृति की विशेषताएं

कोई जाति अपने दर्शनशास्त्र के अनुसार लौकिक-पारलौकिक सत्यासत्य-विवेचन द्वारा परम सुख-शान्ति, मोक्ष, आत्मा, ब्रह्म या स्वर्ग का जो स्वरूप निर्णय करती है, उसकी प्राप्ति में सहायक, लौकिक-पारलौकिक अभ्युदयप्रद, धर्मशास्त्र-प्रतिपादित, समस्त सम्यक् भूषणभूत चेष्टाएँ ही उस जाति की संस्कृति कहलाती है। इसलिए किसी जाति की संस्कृति की सबसे बड़ी विशेषता और उसकी समस्त विशेषताओं का मूल उस जाति का दर्शन-शास्त्र होता है। पुराण-संस्कृति के मूल में भी वैदिक दर्शन-शास्त्र ही है। मनुष्य को पूर्ण स्वातन्त्र्यमय अनन्त ज्ञान के क्षेत्र में तल्लीन कर परमानन्द का अनुभव करा देने की सामर्थ्य पौराणिक संस्कृति में ही है। इसलिए पौराणिक-संस्कृति सर्वसामर्थ्यमय सर्वाङ्गीण पूर्ण संस्कृति है। यहाँ हम पौराणिक-संस्कृति की कुछ विशेषताओं का ~~दर्शन~~ निदर्शन कराते हैं—

(1) <u>ईश्वरोपासना</u> — पौराणिक संस्कृति में ईश्वरोपासना सदा से ही प्रधान-रूप से चली आ रही है। हिन्दुओं की तो बात ही क्या, इसको ईसाई और मुसलमान भी मानते हैं। कोई ईश्वर के साकार रूप की, कोई निराकार की और कोई दोनों की ~~उ~~ उपासना करते हैं। हिन्दुओं के हृदय में तो ईश्वरोपासना के भाव सदा से ही अङ्कित हैं। थोड़ी सी विपत्ति पड़ने पर भी वे संकटनिवारणार्थ ईश्वर को ही पुकारते हैं और उन्हीं का आश्रय ग्रहण करते हैं।

ईश्वर की उपासना का यह विषय श्रुति-स्मृतियों में तो आया ही है, ~~पर~~ पुराण[1] तथा इतिहास[2] में तो यह विषय कूट-कूट कर भरा है। महर्षि वेदव्यास जी ने स्त्री और शूद्रों का वेदों में अधिकार न होने के

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1. विष्णु पुराण में ऋषि पुलस्त्य ने कहा है—

परं ब्रह्म परं धाम योऽसौ ब्रह्म तथापरम्। तमाराध्य हरिं याति मुक्तिमप्यतिदुर्लभाम्॥ (३।११।७६)

भागवतकार कहते हैं—

अकामः सर्वकामो वा मोक्षकाम उदारधीः। तीव्रेण भक्तियोगेन यजेत पुरुषं परम्॥ (२।३।१०)

2. महाभारत में बतलाया है—

विश्वेश्वरमजं देवं जगतः प्रभवाव्ययम्।
भजन्ति ये पुष्कराक्षं न ते यान्ति पराभवम्॥ (अनुशासनपर्व १४९।१४२)

कारण उनके लिए ही इतिहास-पुराणों की रचना की। अतः १८ पुराणों में ऐसा कोई भी पुराण नहीं, जिसमें ईश्वरोपासना का विधान न हो।

(२) **बड़ों का आदर सत्कार** — माता-पिता आदि गुरुजनों का आज्ञापालन, वन्दन और सेवा-पूजा करना — यह भी पौराणिक संस्कृति का एक प्रधान अङ्ग है। इसका प्रसङ्ग श्रुति, स्मृति, गीता, रामायण, महाभारत और पुराण आदि ग्रन्थों में कूट-कूटकर भरा है। उन सबको पढ़ने से रोमाञ्च होने लगता है, हृदय प्रफुल्लित हो जाता है।

(३) **समस्त प्राणियों के प्रति समानता और प्रेम का भाव** — समस्त जीवों को अपने समान समझना तथा उनके प्रति प्रेम-भाव रखना और तदनुसार आचरण करना, यह पौराणिक संस्कृति की देन है और किसी संस्कृति में इतने पूर्ण और सच्चे रूप में नहीं पाया जाता। यह पौराणिक-संस्कृति का प्राण है — यह हिन्दुओं की नस-नस को, उनके दैनिक जीवन को पल-पलको प्रभावित करता रहता है।

(४) **पुनर्जन्म तथा आशावाद** — प्रत्येक आत्मा सभी जीवधारियों के स्वरूपों में जन्म ले सकती है, यह विश्वास है। इससे यह सूचित होता है कि जीव की कोई अवस्था (योनि) शाश्वत नहीं है। जीव के किसी पुण्य या पाप में ऐसी शक्ति नहीं है कि सदा के लिए उस जीव का भाग्य निश्चित कर दे। पुरुषार्थ से सुपथगामी होकर आत्मा उन्नत अवस्था को प्राप्त कर सकती है तथा पतित होकर — कुपथगामी होकर अधः स्वरूप को भी धारण कर सकती है। इस प्रकार सर्वदा पुरुषार्थ, सत्प्रयत्न और आशा की प्रेरणा मिलती रहती है।

(५) ~~[illegible]~~ — **भक्ति** — पुराणों में भक्ति पर बहुत अधिक बल दिया गया है। वैदिक युग के अन्त में धार्मिकता में कर्मकाण्ड की प्रधानता थी बाद में ज्ञान को प्रमुखता दी गई, इस प्रकार भक्ति की प्रवृत्ति ~~[illegible]~~ बढ़ी। भागवत

पुराण में कहा गया है कि सतयुग, त्रेता तथा द्वापर में तो ज्ञान और वैराग्य को भी मुक्ति का मार्ग अथवा साधन माना जाता था, किन्तु कलियुग में केवल भक्ति ही एक मात्र मुक्ति का साधन है। 'कलियुग केवल नाम अधारा'। भक्ति मनुष्य को दुःखरहित करती है और उसमें आशा उत्पन्न करती है। कूर्मपुराण के अनुसार मनुष्य की मुक्ति का एकमात्र साधन यदि कोई है तो वह भक्ति ही है। पुराणों में भक्ति मुख्य रूप से विष्णु, शिव, ब्रह्मा, गणपति शक्ति आदि देवताओं को प्राप्त होती है।

(6) मूर्ति-पूजा- वैदिक युग में मूर्ति पूजा का लेशमात्र भी विधान नहीं था। पुराणों द्वारा भक्ति पर बल दिए जाने के कारण मौर्य और सातवाहन मूर्तियों और मंदिरों का निर्माण आरम्भ हुआ। पुराणों देवताओं का ठाठ-बाट बढ़ाना शुरू किया और मध्य युग तक यह पराकाष्ठा तक पहुँच गया। देवी देवताओं के नाम पर भव्य और विशाल मंदिरों का निर्माण किया जाने लगा। उनका साज श्रृंगार और पूजा बहुत अधिक बढ़ गई। लोग विभिन्न प्रकार के वाद्य यन्त्रों एवं नैवेद्य से उनकी अर्चना एवं पूजा करने लगे।

(7) अवतारवाद — रामायण एवं महाभारत में वीरपुरुषों को भगवान् का अवतार बनाने की प्रवृत्ति दृष्टिगोचर होती है। अब इसका चरम विकास हुआ। भगवान् विष्णु के 10 एवं 24 अवतारों की कल्पना की गई। भगवान् के इन 10 अवतारों में महात्मा बुद्ध को भी सम्मिलित कर लिया गया।

(8) नामसंकीर्तन — भगवद् भक्ति के अनेक उपायों में से नामसंकीर्तन को बहुत अधिक महत्व प्रदान किया गया। इनमें यह कहा गया है कि चोर, शराबी, मित्रद्रोही, ब्रह्म-हत्यारा, स्त्री, राजा, पिता और गौ के घातक की पाप निवृत्ति का एक मात्र उपाय भगवान् के नाम का कीर्तन है। भागवत पुराण में कहा गया है कि भगवान् के नाम को स्मरण करने, उसका कीर्तन करने से कुत्ता खाने वाला भंगी भी शीघ्र शुद्ध होकर यज्ञ पूजा करने का पवित्र अधिकार पा लेता है।

(9) पितृ-पूजा और श्राद्ध — प्रारम्भ में माता-पिता, अध्यापक, विद्वान्,
अतिथि का सम्मान ही पितृ-पूजा थी, बाद में यह विचार उत्पन्न
हुआ कि आत्मा अमर होने के कारण मृत्यु के बाद भी पूर्वजों की
सत्ता बनी रहती है और उन्हें अन्नादि की आवश्यकता होती है, जैसे
अग्नि में आहुति देकर देवताओं को सन्तुष्ट किया जा सकता है, वैसे
ही पितरों को भी तृप्ति हो सकती है। उनकी प्रसन्नता के लिए किया
जाने वाला कर्मकाण्ड तर्पण या श्राद्ध कहा जाने लगा। पुराणों में
श्राद्ध का बड़े विस्तार से वर्णन किया गया है।

(10) तीर्थों का माहात्म्य — पुराणों में अयोध्या, काशी, कांची,
मथुरा, प्रयाग, मायापुरी (हरिद्वार) आदि तीर्थों की महिमा का
विस्तृत वर्णन है। प्राचीन महापुरुषों तथा ऐतिहासिक घटनाओं से
संबद्ध होने के कारण अनेक स्थान तीर्थ बने। हरिद्वार में दक्ष प्रजा-
पति ने यज्ञ किया था, अतः वह पवित्र माना गया, अयोध्या
भगवान् राम की जन्मभूमि एवं कर्मभूमि होने से तथा
मथुरा श्रीकृष्ण की लीलाभूमि होने तथा तीनों लोकों में विख्यात
होने से तीर्थपुरी बनी, गीता के उपदेश का स्थान होने तथा
कौरव-पाण्डवों की युद्ध-भूमि होने से कुरुक्षेत्र का गौरव बढ़ा।
तीर्थ-यात्रा पुण्य का साधन मानी जाने लगी। इसके अतिरिक्त व्रत,
उपवास की महिमा भी इसी काल से बढ़ने लगी।

पुराणों में गौ-ब्राह्मण की प्रतिष्ठा, वेद की प्रामाणिकता, परलोक
और पुनर्जन्म के सिद्धान्त पर बहुत बल दिया गया था। पुराणों
में सतीत्व और पातिव्रत्य-धर्म का बहुत गुणगान है।

SANSKRIT STUDIES IN PUNJAB

Being the cradle of Indian Civilization Punjab has a long and rich tradition of Sanskrit studies. It was in the land of the seven rivers, the Sapta Sindhu, bounded on the one side by the river Indus and the other side by the river Yamuna. That the sacred knowledge was revealed to the seers. It was here that Panini, the greatest of Grammarians, was born some two millinia back. The city of Takshashila in West Punjab was one of the most prominent seats of learning dissecominating knowledge in all the four corners of the world. Attracted by its high fame, people flocked to it from all parts of India and the world and acquired the wisdom of the East. Not only that, the rivers of the Punjab were hallowed by the presence near them of the learned sages and their hermitages where learning was pursued for its own sake. In later centuries King Harsavardhana the last Hindu ruler of India and a great writer himself (his three plays have come down to us) extended patronage to such literary figures of the time as Banabhatta and Mayura. Inspite of the political upheavels and invasions from the north west, this literary tradition did not suffer a noticeable setback. Sanskrit continue to be studied in the Pathasalas both in the cities and the countryside with vigour. Numerous Institutions in the different parts of the province imparted instructions in it and every year hundreds of students came out of these to carry along the banner of Sanskrit learning. When the British

came they were greatly attracted by the rich h
of Sanskrit. They decided to extend to it their patronage. The result of this was coming up.

Oriental College of Lahore in the late eightees of the Ninteenth Century which flowered later into the Punjab University. Some of the earlier Vice-Chancellors of this University like Woolner, were themselves great scholars of Sanskrit and patrons of Sanskrit learning. In this college instruction in Sanskrit, Arabic, Persian and Punjabi was imparted after the traditional method. The highest examinations for which students were prepared in it in earliest stages were named as Shastri, Maulavi, Fazil, Munshi Fazil and Gyani respectively. The Pandit Section of the College had an incharge called the Head Pandit. These Head Pandits and their juniors used to be men of great learning. One of the earliest of the Head Pandits was one Pandit Hrsikesha Bhattacharya, who edited the Punjab University Sanskrit Journal 'Vidyodaya' for as long as forty four years, the longest period any Sanskrit journal has run in the province. Among the other notable Sanskrit Pandits of the college may be mentioned Pandits Nrsimha Deva Shastri, a great logician having to his credit commentaries and glosses on numerous Sanskrit works on logic. Mahamahopadhyaya Sivadatta Dadhimattha, a grammarian of great repute having to his credit the edition of the 'Siddhanta Kaumudi' with the commentary Tattvabodhini and parts of the Mahabhasya with the Pradipa of Keyyata and Uddyota of Nagesha with his own brief but brilliant comment called the Chaya,

and Pandit Madhava Shastri Bhandari, again a grammarian of great repute who commented upon the first two Ahnikas of the Mahabhasya and the Sabdaratna. The Oriental College had also a tradition of brilliant principals Principals who were eminent Sanskritists. One of these Dr. Lakshman Swarup won high fame on account of his monumental work on the Nirukta. Among the traditional Sanskrit such as working in other institutions scattered all over the province the following deserve particular notice:

Pandit Dinanath Shastri Sarasvat and Pandit Chudamani Ahsatri Shandilya in Sanskrit Pathashala, Multan; Pandit Mayadhari Shastri in the Gugarmall Sanskrit Pathshala, Amritsar; Pandit Vishvanath Shastri in the Sarasvati Sanskrit College, Khanna Pandit Durgadatta Vaggmi in the Sanskrit College, Patiala; Pandit Jagar Ram Shastri in the Sanatana Dharma Sanskrit College, Hoshiarpur; Pandit Kaireti Ram Shastri and Pandit Shravan Datt Shastri in the Sanskrit Pathshala, Jullundur and Pandit Kishorilal Shastri in the Sanskrit Pathshala, Hadiabad. Among the prominent Sanskrit Scholars of Punjab trained after the modern method mention may be made of Padmabhushan Dr. Siddheshwar Verma, Padmabhushan Dr. Raghuvira, Padmabhushan Acharya Dr. Vishvabandhu, Vidyavachaspati Pandit Charudev Shastri and Pandit Bhagavatdatta.

It is a matter of great satisfaction that Sanskrit studies have not stagnated in the province. Not only mentioned above, even the younger scholars are taking to it and enriching its growing literature. One of these scholars

is Dr. Satya Vrat Shastri who has covered up Sanskrits of Punjab with glory by winning the years Sahitya Akademi Award for his 'Srigurugovindsimhacaritam' a Sanskrit epic poem on Guru Gobind Singh. The Award is unique in many ways. It is for the first time that in Sanskrit it has gone to a Punjabi writer. It is again for the first time that it has gone to a book dealing with the Sikh Gurus and Sikhism. It is still again for the first time that it has gone to the youngest Sanskrit scholar in the country.

.....

place at the roots without the glimpse of which the pilgrimage is considered incomplete. The Pradakṣiṇā, the circumambulation of the chief deity leads to a sacrificial pit, a Havanakuṇḍa which is said to be endowed with miraculous power. If one were to perform the sacrifice, Yajña, there with pure heart, one, as per the prevalent belief, is sure to have his wish fulfilled. Further, all the pourings in the Havanakuṇḍa get immersed in it with nothing of them visible. Tons and tons of sacrificial material has been poured into it with nothing of it left over in it. Guru Gobind Singh, the Tenth Sikh Guru is said to have performed the sacrifice there with one and a quarter maunds of sacrificial material achieving thereby miraculous powers and a divine sword.

The name of the deity and the place nearby the shrine owes itself to a cowherd named Naina who discovered the image of the deity on top of the hill where one of his cows regularly showered milk on it.

Jwalamukhi

This shrine is situated at the side of Kangra Hamirpur road, in the valley of Beas, almost 38 kms. from Kangra in Himachal Pradesh. With a flight of several steps one can reach the interior of the shrine which consists of a square pit of almost three cubic feet from crevices from which at several places flames emerge. There is no image in the shrine but the emerging flames are worshipped as the fiery mouth of the goddess.

The shrine is situated in a region which is called Jalandharatirtha. According to a legend Jalandhara was the name of a demon who was so powerful that nobody could withstand him and his body so powerful as to cover the whole region. The [illegible] deities were so scared of him that they prayed for his death. Lord Siva came to their rescue. His body was buried under the earth, and his mouth was underneath the pit from which issue forth the flames. The roof of the shrine is simple but its dome is gilded the gold for which was donated by the Sikh ruler Maharaja Ranjit Singh in 1815 A.D.

In fact it is not one temple but a complex of a number of shrines dedicated to such deities as Kala Bhairava, Santoshi Mata, Radha-Krishna and the different forms of Durga called the Dasa Mahavidyas.

the Nine Nights specially dedicated to the worship of the Mother Goddess, it reaches unmanageable proportions [in October] and has to be regulated at the base station of Katra where the number of pilgrims allowed to proceed to the shrine is checked [illegible] the number of those returning from it, leading to considerable wait for those intending to visit the shrine. The pilgrimage continues all through the year even in the cold winter when it can be severe cold up on the hill though the number comes down a bit. Earlier the route to Vaishno Devi shrine passed through Bhairon ki Ghati which had a steep climb and was difficult of access but now a new route has come up which bypasses it. There is, however, popular belief that the pilgrimage to Vaishno Devi is not complete without the darshan or worship at Bhairon Temple in the Ghati. So many people while coming return-ing from the shrine come down via the Ghati.

~~Of the other places of pilgrimage in the State of Jammu and Kashmir State are Khir Bhawani, the Hill of Shankaracharya and the Cave of Amarnath.~~

The legend about Vaishno Devi is that some two thousand years back, Vaishno Devi, a devotee of ~~Rama~~ Lord Vishnu used to pray to Lord Rama and taken a vow of celibacy. Bhairon Nath, a Tantric (Demon-God) tried to see her. Using his Tantric powers he was able to see her proceeding towards the Trikuta mountain and chased her. Then she felt thirsty at Bāṇa Gangā and shot an arrow into the earth from where water gushed out. Charan Paduka is the place where Vaishno Devi rested. In the cave of Adhkuwari she sat meditating. It took nine months for Bhairon Nath to locate her. That is why the cave is known as Garbh Joon. Vaishno Devi blasted an opening at the other end and got out with her trident when Bhairon Nath located her.

On arrival at the Holy Cave at the Darbar Vaishno Devi assumed the form of Mahakali and severed Bhairon's head which was flung up the mountain with the force of her blow and fell at the place where the Bhairon Temple is now located. The boulder at the mouth of the Holy Cave is the petrified torso of Bhairon Nath who was granted divine forgiveness by the benevolent Mother in his dying moments.

Khir Bhawani is dedicated to the manifestation of Shakti. The shrine is located 22 kms. from Srinagar, the capital of J. & K. State in the Ganderbal Tehsil of the district of Srinagar by the side of a spring. ~~which was made~~ The principal

Coming to the Kashmir valley in the J. & K. State a point that needs special notice is that there is hardly a river, a spring, or hill-side here which is not sacred to the Hindus. Except the Tula Mula spring which is in a swamp, the other places holy places under the care [illegible] for scenery and serenity. Most of the Tirthas are surrounded by lovely objects. A beautiful spring of clear water overshadowed by splendid shady trees, a majestic mountain torrent or a + magnificent glacier are the accompaniment of the holy places near the Hindu homes, and [illegible] of [illegible] nice. Of these [illegible] various holy places some of the more prominent ones we have taken up for delineation. They are four. The first one of them is

Offering worship at the shrine.

The pilgrimage to Badrinath starts from Rishikesh which is 24 kms from the famous pilgrimage centre Hardwar. It is a motorable road now upto Kedarnath which is at an altitude of 3583 ft and at a distance of 223 kms from there. It has a temple dedicated to Lord Śiva which is magnificent in style and architecture and believed to have come up more than a thousand years back, with a Mandapa and Garbhagriha, the inner sanctuary. In the Mandapa right in front of the Shiva Pinda is the figure of Nandi, the Bull which is Śiva's vehicle. Each day hundreds of devotees visit the Temple and have the Darshan (view) of the Lord and offer worship.

Pūjā (

The Pujā timings are morning and evening. Morning Pūjā is called Nirvana Darshan when the Shiva Pinda is worshipped in natural form. The evening Pūjā is called Shringar Darshan when the Shiva Pinda is adorned with ornaments and flowers. There is an interesting legend connected with it. After the massacre of the Kurukshetra battle the Pandavas set out to Varanasi to pray to Lord Śiva to absolve the sin of killing their kith and kin. The Lord unwilling to give the Darshan came away from Kashi (Varanasi) and lived incognito in Guptakashi (a sacred place en route from Rishikesh to Kedarnath and Badrinath). He assumed the form of a bull and began grazing among in a herd of cattle. He could not escape the notice of Bhima who stretched his legs under which passed all the animals but not the bull who sank into the earth with his hump only coming in the hands of Śiva. The determination of the Pandavas to have his Darshan pleased the Lord who gave them Darshan and asked them to worship. It is his hump which is worshipped in the conical Pinda form in the Temple.

The Samadhi of Adi Shankaracharya is located at the back of the Kedarnath Temple.

For making to Badrinath from Kedarnath one has to return to Kund where the road bifurcates into two, one via Rudraprayag and the other via Chopta. The roads meet at Chamoli. The routes are:

Route I : Kund – Rudraprayag – Chamoli – Badrinath
243 kms

Route II : Kund – Chopta – Chamoli – Badrinath
230 kms

The route I going up the Alaknanda valley is the main road from Rishikesh to Badrinath. It is a crowded road with not much of scenic view. Route II passes through lush green meadows and forests of Chopta region.

[illegible]

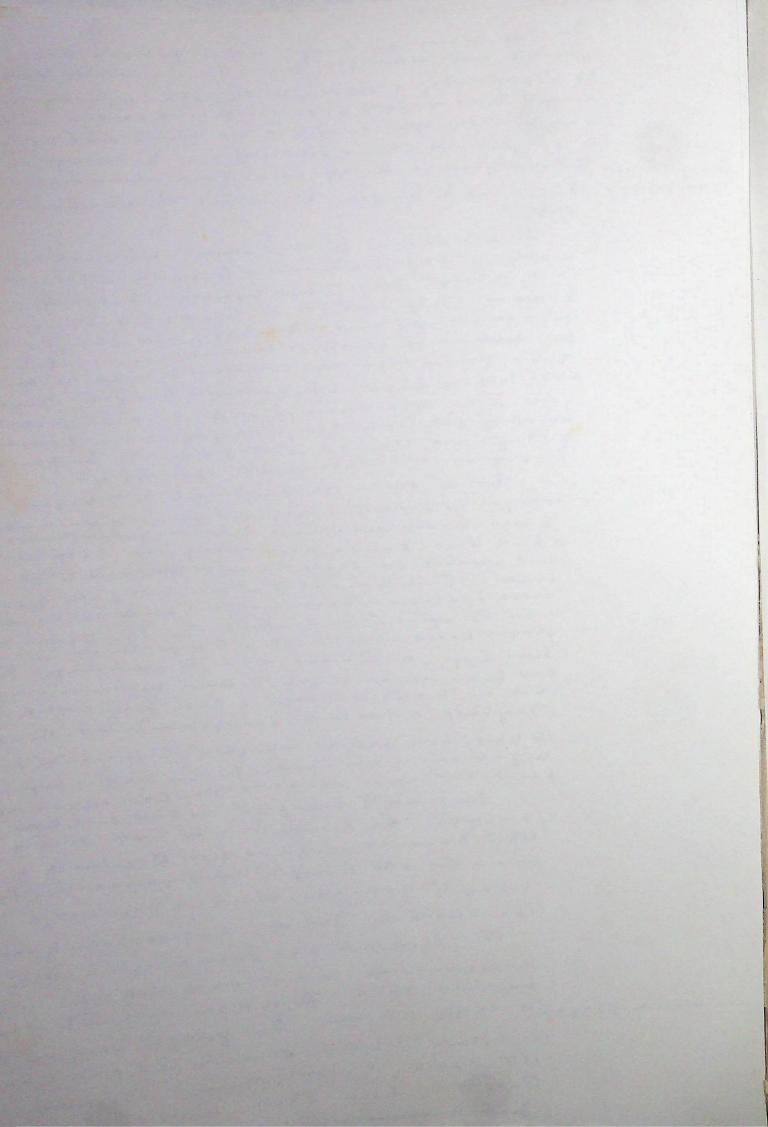
With the passage of time the concept of yatra has changed. Gone are the days when pilgrims trudged long distances with [illegible] legs and shattered bodies. Today one can straight drive to temple doors and can still be blessed with some sublime benediction. The gods of the Hindu pantheon chose to dwell in the exotic mountains and the modern approach has made their dwellings easy of access — and the gods and goddesses have come nearer. The ancient conception — greater the tribulation, the higher the degree of 'salvation' is now rapidly getting replaced with the belief the greater the adoration, the higher the degree of salvation! It is now pilgrimage for people of all ages, children, youth and old. They share the fruits of yatra equally and return home doubly blessed and fulfilled.

The two rivers, the Gaṅgā and the Yamunā are invested with divinity in India. The former was brought by Bhagīratha, a scion of the Ikṣvāku dynasty from the matted hair of Lord Śiva through hard penance, the latter was the scene of the playful activity of Lord Kṛṣṇa. A pilgrimage to their sources in the Himalaya in Uttarakhand is deeply coveted by the devout Hindus. / called Gangotri and Yamunotri / The route to Gangotri is via the Rishikesh to Uttarkashi

In the midst of green Deodar trees and conifers nestles the tiny settlement of Gangotri, the place from where the Gaṅgā appears. From Gomukh to Devprayag it is known as Bhagīrathī but at Gangotri it is Gaṅgā. On the right bank of the river is the holy temple of Gaṅgā and on the left bank are the Dharmashalas and Ashrams. The temple of Gaṅgā was originally constructed by the Gorkha Amar Singh Thapa of Nepal. Like Yamunotri Gangotri opens every year on the auspicious day of Akṣaya Tṛtīyā which normally falls in the last week of April or the first week of May and closes on the day of Diwali. The opening and closing are accompanied with special Pūjā.

For the source of the Gaṅgā one has to go beyond Gangotri, first to Gaurikund which is the place where Gaṅgā is supposed to have descended from the matted hair of Lord Śiva. Kunda means receptacle. After twirling and whirling she finds her way gradually to flow in a stream. From Gaurikund the next trek is upto Dev Ghat which is across the Kedar Gaṅgā a small stream which meets Bhagīrathī at Gangotri. The Dev Ghat is a group of peaks which consist of Gaṅgā Mandir, the Shiva Linga, the Brahmi and the Shankaracharya. From Dev Ghat one has to go to Gomukh before arriving which one has to pass through a little place called Bhojvasa a forest of Bhurjapatra trees. Almost 16 kms. northeast of Gangotri Gomukh is the recognized source of the Gaṅgā. The Gaṅgā is a huge formidable river which rushes out of the Gomukh's mouth.

The road to Gangotri, as it is the same from Yamunotri, has Rishikesh as the base station. Upto Dharasu, 120 kms from Rishikesh it is common for both Gangotri and Yamunotri. For going to Yamunotri one has to pass through Brahmakhal, Barkot, Sayanachatti, Hanuman-chatti, Phoolchatti and Janakibaichatti. Upto Hanumanchatti, a distance of 209 kms. it is a motorable road. From Hanumanchatti to Yamunotri at an altitude of 3323 ft it is a 13 kms trek. For going to Gangotri one has to take a turn from Dharasu and pass through Uttarakashi, Gangori, Maneri, Bhatwari, Gangnani, Sukhi, Jhala, Harsil and Lanka. ~~From Hanumanchatti to Ganga~~ it is possible for

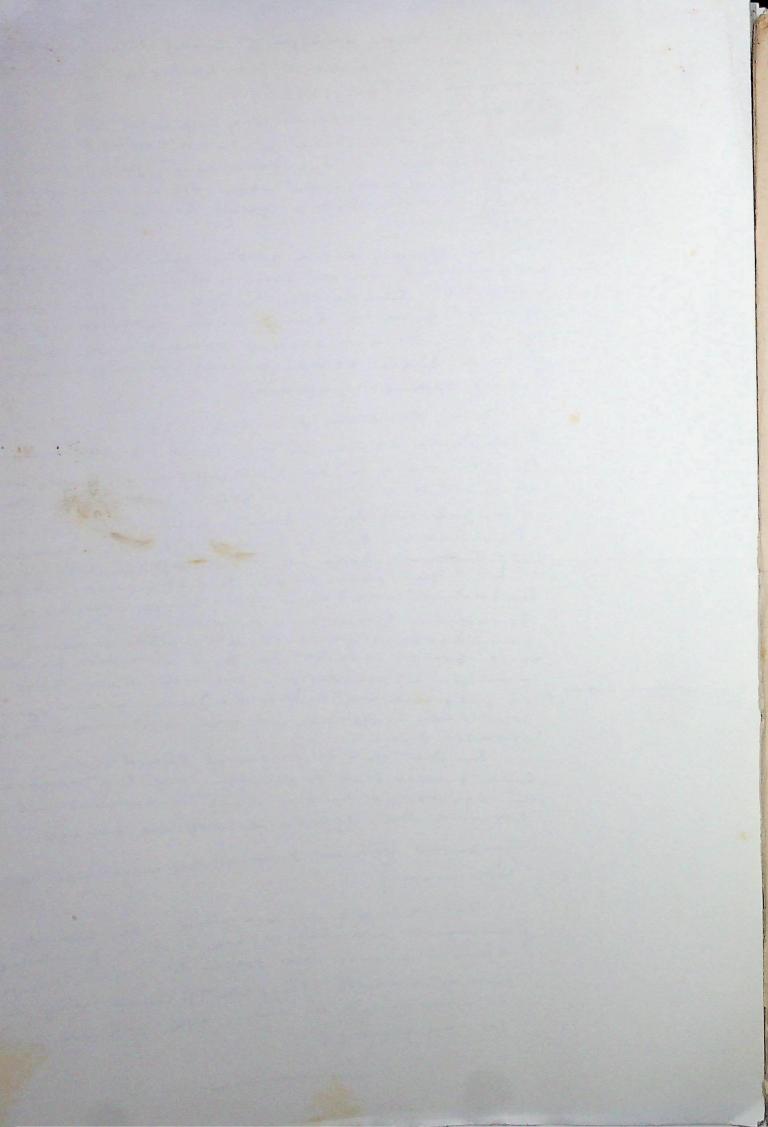
pilgrims to drive straight to Gangotri. With the highest bridge on earth on Jahnavi, a tributary of Bhagirathi inaugurated in June, 1985.

From Hanumanchatti to Yamunotri is a trek of 7 kms. Janakibaichatti the last halting place on the Yamunotri route is a popular chatti for the same day return from Yamunotri where on account of extremely limited accommodation pilgrims have to return for night halt.

The opening and the closing dates of the temple at Yamunotri are the same as that of the one at Gangotri. Close to the temple are a few hot water springs of which Suryakund is the most important one. Near it is a slab of stone known as Divya Sila, the Divine stone which is worshipped before Puja is offered to Yamuna.

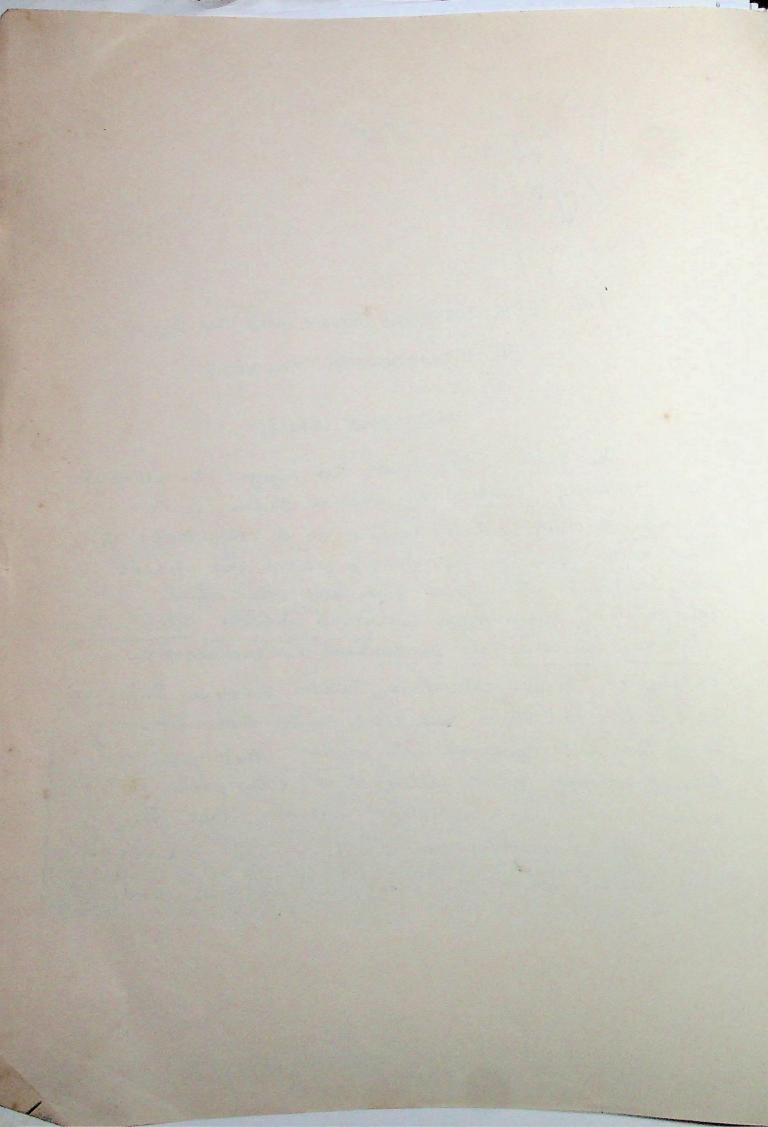
Of the hillside places of pilgrimage in South India there are two which need special mention. Of these one is the Sri Venkateswara Temple which is situated on the 7th peak, of the Venkatachala of the Tirupati hill on the southern banks of the Sri Swami Pushkarini. It is because of the Lord's presidency over Venkatachala, he is called Venkateswara and the Lord of the Seven Hills. This ancient temple The idol of the Lord is in the main temple complex of Tirumala. Countless devotees visit the temple for the darshan of the Lord. His temple is one of the most famous in India. It is a common practice among the devotees to shave off their head men and women, in fulfilment of a vow. People make rich offerings to the temple which has resulted in it is one of the richest shrines in India.

The other one is the shrine of Sabarimala in the South Indian State of Kerala, only ten degrees above the equator in a land of steep mountains thickly covered with splendid tropical forests.

→ → [From Incomplete reproduced by Siddhanath]

This in brief is an account of devotional journeys in the mountains which have provided spiritual bliss and solace to countless Hindus from the earliest times to the present day and, as their faith is unshaken, will continue to do so for all times.

THE VEDIC INTERPRETATION AND THE ROLE OF THE BṚHADDEVATĀ THEREIN

— Satyavrat Shastri

The Vedic interpretation has engaged the attention of a number of scholars in ancient India. In the Nirukta, the oldest extant treatise on the etymology of Vedic words, there are references to several old schools and individuals who differed from each other about Vedic interpretation. ~~Yāska refers to various schools~~ The schools are: aitihāsikas, yājñikas, nairuktas, etc. ~~He mentions his predecessors~~ The individuals are: Śākatāyana, Gālava, Udumbara, Tittiri, Gārgya, Śākapuṇi, Sthaulāṣṭhīvi and others ~~with reference to their differing views~~. These facts combined with another that Yāska himself ~~offering~~ offers alternative interpretation would convince even a cursory reader that there never was unanimity among the various schools and scholars about the interpretation of the Veda

In the sacrificial creed evolved by the Brāhmaṇas, out of the heroic exploits of Aryan deities, the formal ritualism became the accepted meaning of the Veda. In the sacrificial altar constructed for the purpose, the sacrificing priests would offer prayers and oblations to the deities, on behalf of their patrons, by chanting mantras in prescribed ways. But, in course of time, ~~as the forthcoming chapters will illustrate~~, the deities and their deeds faded in memory and instead, the sages and sacrifice grew in importance. We know, on the authority of Yāska[1] that by the time he wrote the Nirukta the original sense of the mantras had become dim and that scholars had begun to doubt even the general sense of the Veda.[2]

The Naturalistic School

Yāska was the foremost among the etymologists who extracted the Veda from the meshes of ritualism. He had discovered some irregularities in the ritualistic procedures of the Brāhmaṇas. In certain sacrifices, for instance, a

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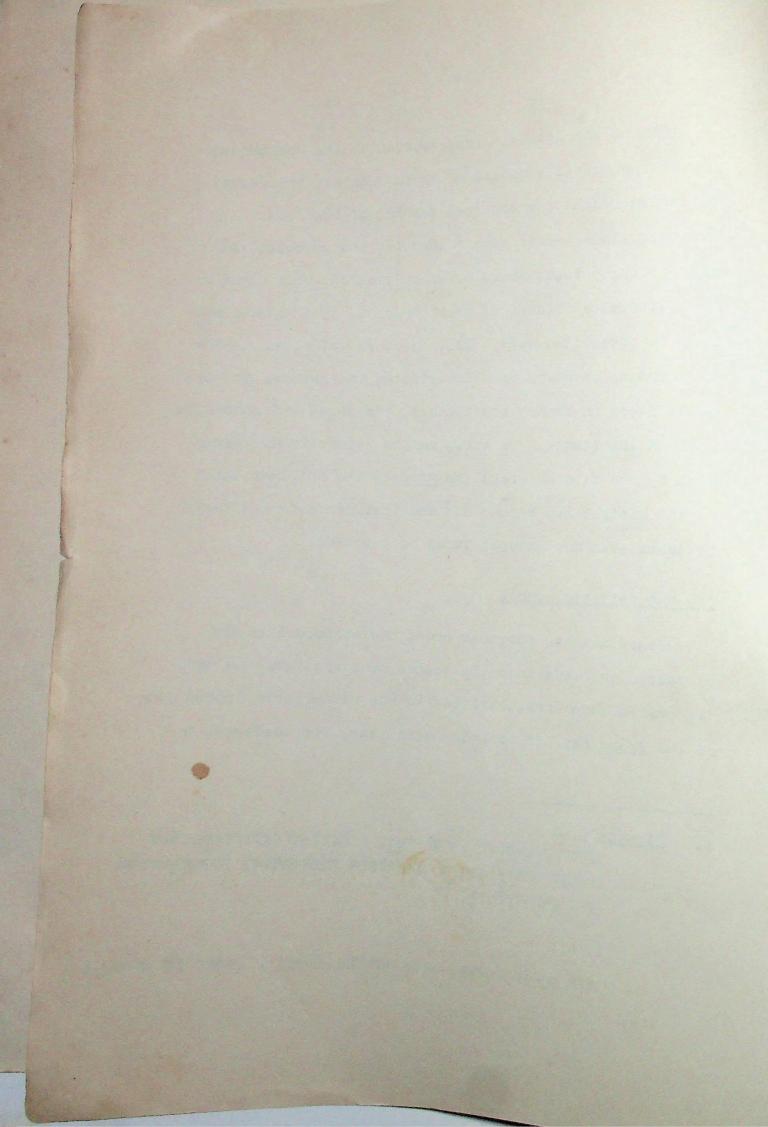
1. Nirukta I.20 :
साक्षात्कृतधर्माण ऋषयो बभूवुः। तेऽवरेभ्योऽसाक्षात्कृतधर्मभ्य उपदेशेन मन्त्रान् सम्प्रादुः। उपदेशाय ग्लायन्तोऽवरे बिल्मग्रहणायेमं ग्रन्थं समाम्नासिषुः।

2. Ibid. I.15 :
यदि मन्त्रार्थप्रत्ययाय, अनर्थकं भवतीति कौत्सः। अनर्थका हि मन्त्राः।

number of mantras were employed when there was no indication in the mantras themselves about their employment. Certain mantras were chanted at a rite where they had no relevance. Yāska who observed all such defects made an attempt at secularizing the Veda.

We know from Yāska that there were several schools of etymologists who carried out their special function of Vedic interpretation. They proceeded on more precise and scientific lines. They observed that every Vedic word was the product of a root and should be explained in relation to the meaning of that root.[1] They also held that if a word was not derivable from one root it should be derived from more than one root.[2] Such derivations were allowed if they were accompanied by the connotations of a word.[3] It was also ordained that whatever inner meaning or symbolic significance was there it should emerge from the text itself and should not be imported into it from outside.

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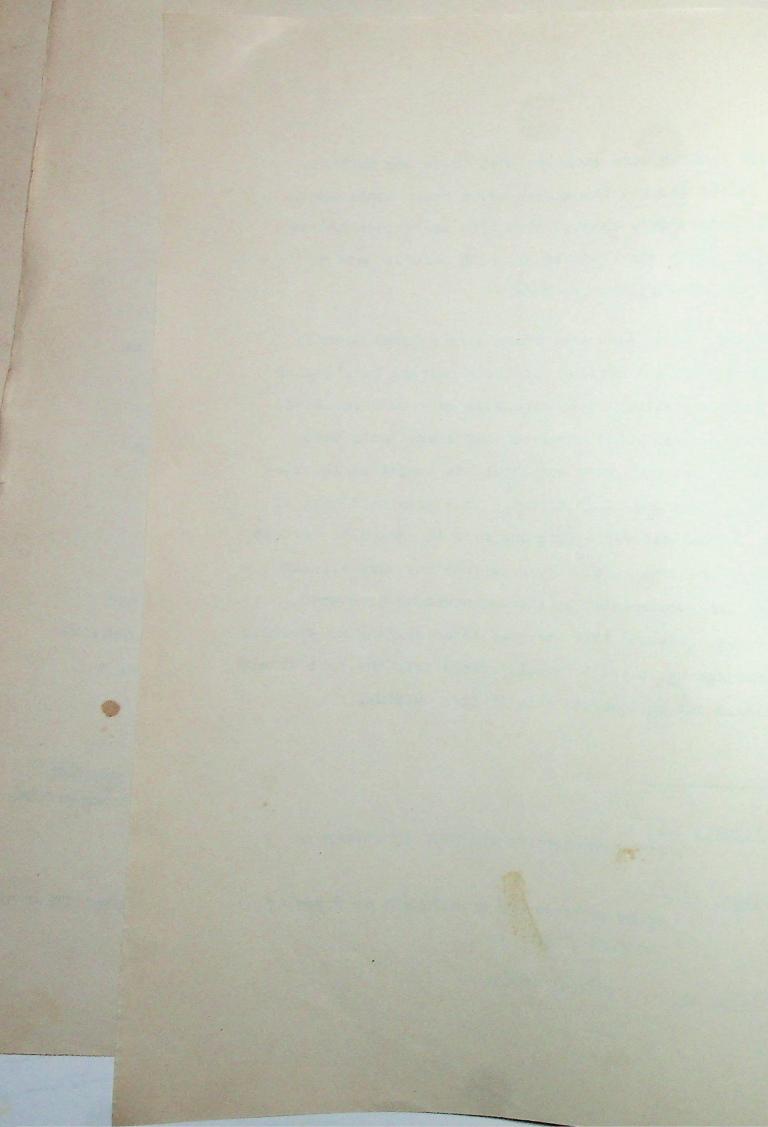
1. *Nirukta* I.12 :
   नामान्याख्यातजानीति शाकटायनो नैरुक्तसमयश्च ।

2. *Ibid*. II.2 :
   तद् यत्र स्वरादनन्तरान्तस्थान्तर्धातुर्भवति तत्र द्विप्रकृतीनां स्थानमिति प्रदिशन्ति ।

3. *Ibid*. II.1 : अर्थनित्यः परीक्षेत ।

A critical review of the naturalistic school

The approach of the etymologists was very rigid, for it closed doors on other sources such as tradition and mythology. Words of historical significance were explained on naturalistic lines. Vṛtra, the son of Tvaṣṭṛ became a cloud; Indra, the enemy of Vṛtra became lightning. Indra, i.e. the lightning, struck the clouds and released the waters. Thus, the actual event, recorded in tradition, was converted into a natural phenomenon and explained on naturalistic lines, in complete disregard of traditional authority, in spite of the fact that neither the mantras nor the Brāhmaṇas supported the naturalistic explanation.[1] Similarly, the word 'āditya' which simply meant 'the son of Aditi' (Aditeḥ putraḥ) and conveyed a historical significance was derived from ā + √dā 'to take', and identified with the sun because he takes liquids from the earth in the shape of vapour or appropriates light of other luminaries, stars, planets and

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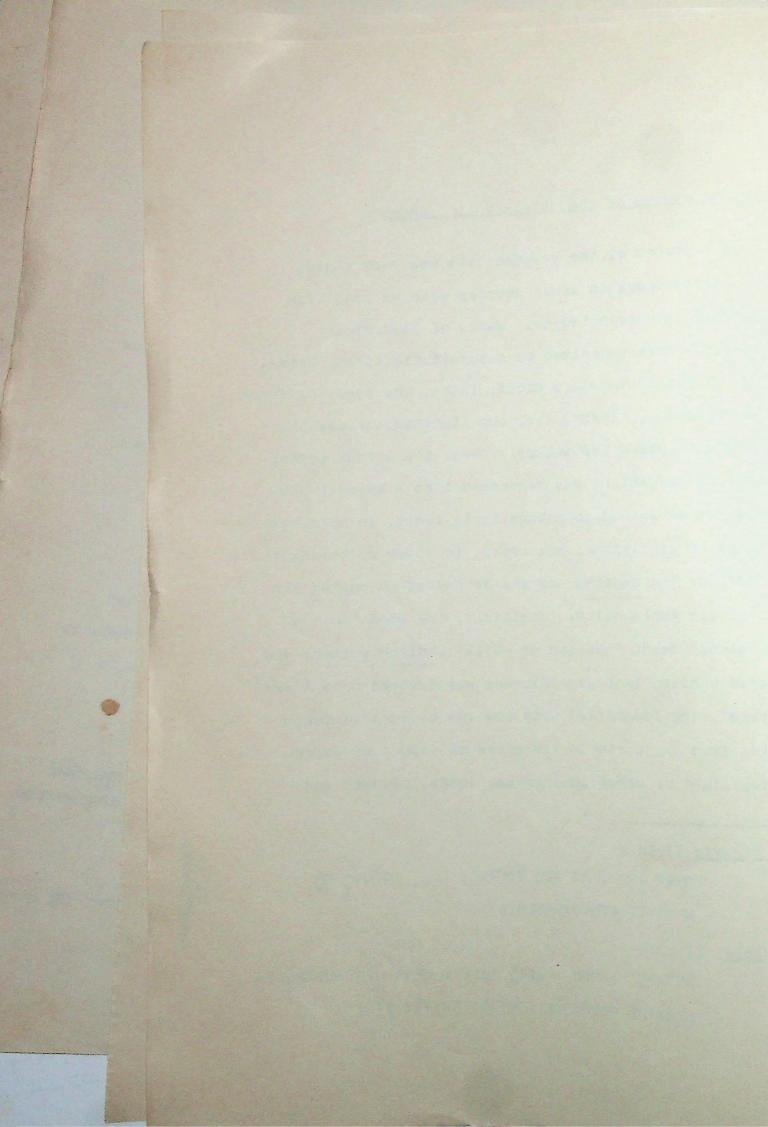
1. Nirukta II.16 :

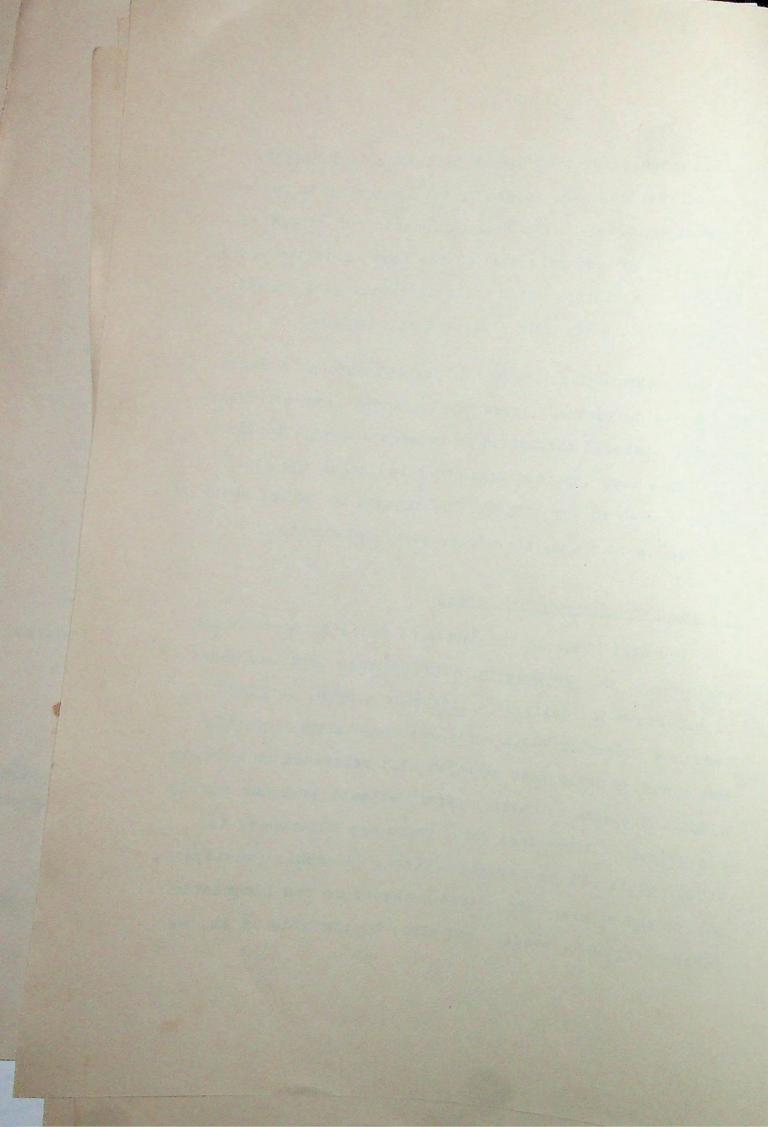
   तत्को वृत्रः ? मेघ इति नैरुक्ताः । ... अहिवत्तु खलु
   मन्त्रवर्णा ब्राह्मणवादाश्च ।

2. Ibid. II.13 :

   आदित्यः कस्मात् ? आदत्ते रसान् । आदत्ते भासं ज्योतिषाम् ।
   आदीप्तो भासेति वा । अदितेः पुत्र इति वा ।

constellations, for they become invisible in sunlight. These derivations were forced by the naturalistic tendency of the etymologists. The real explanation of āditya as 'Aditeh putraḥ' was relegated to the last place because it referred to a history which the naturalists must reject because it would not suit their interpretation.

The etymologists' method of interpretation of words was highly defective. Words had descended from antiquity. They had suffered corruption or undergone change in meaning. Some were imported from other languages and could not be traced to any origin. The attempt to derive every word from a root was, therefore, quite unnatural.

The secular or Historical School

The next stage in the matter of Vedic interpretation begins with the Bṛhaddevatā. Although this work was meant to ascertain the deity of a mantra or a hymn, we find herein a number of Vedic words explained etymologically and a number of legends narrated with reference to certain hymns. The work is neither purely etymological nor purely historical. It combines both. There are references to etymologists and grammarians - Yāska, Śakapūṇi, Śākaṭāyana, Gārgya and others - who placed emphasis on the linguistic interpretation of words. And also, by the side of it, we

have a number of legends related to hymns, and embracing some phases and aspects of life of deities, sages and kings already referred to in the Brāhmaṇas. Thus, the work constitutes a meeting-ground for the basically opposite schools - minus the rigidity of the one and the ritualism of the other.

Śaunaka's criticism of the naturalistic School

In regard to etymologists we find, that the Bṛhaddevatā is not always in agreement. Śaunaka is critical of Yāska when he explains īṣatā (ṚV. VIII.45.37) as palāyate (N.IV.2), while in the Naighaṇṭuka (II.14) the root 'īṣa' is enumerated among the verbs which mean 'to go'.[1] Again, the Bṛhaddevatā[2] criticises Yāska when he explains 'himena' (ṚV. I.116.8) as 'udakena' (N. 6.36), for which there is no warrant. In the first instance, the term 'īṣate' expressive of a general meaning (goes) is applied in a particular sense 'palāyate' (flees), while in the second instance, the term 'himena' expressive of a particular meaning (by frost)is applied in a general sense 'udakena' (by water). Again, Yāska (N.2.36), while commenting on ṚV (X.27.22) explains the word 'puruṣādaḥ' (=man-eating) by dividing it into two (puruṣān adanāya) while

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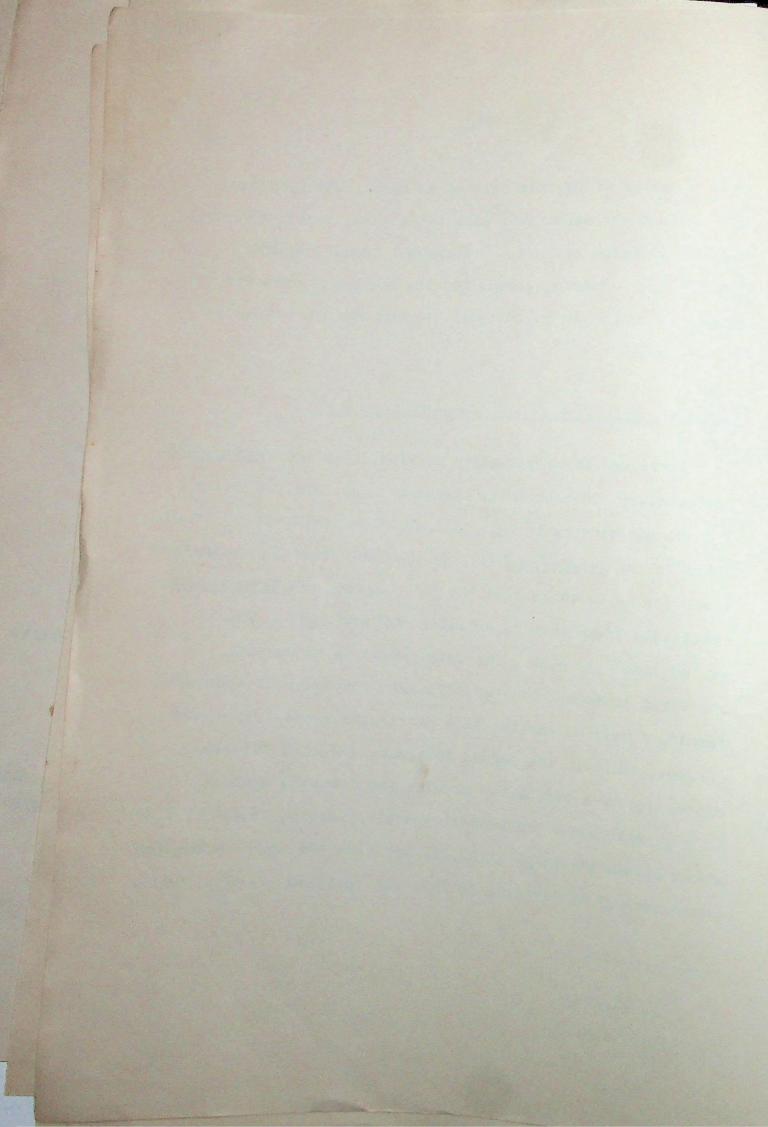
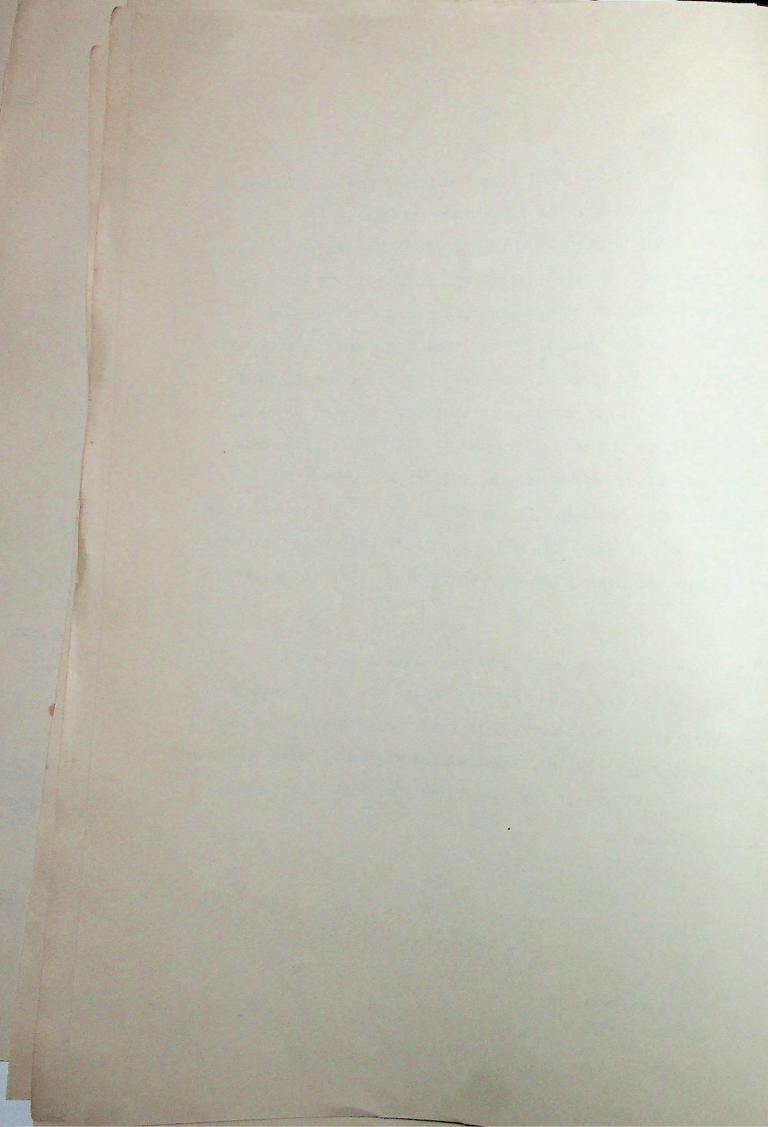
1. BD. II.109.
2. Ibid. II.110.

in the Pada-text the word is not analysed but is treated as one.[1] Conversely, the expression 'mā/sakṛt (RV. 1.195.18) which is not one word in the Ṛgveda, Yāska has explained as one (māsakṛt = month-maker) (N. 5.21).[2] Yāska ~~commits~~ permits another ~~error~~ anomaly when he explains the two words 'garbham nidhānam' as one (N.3.6), even though the word 'sanituḥ' intervenes (RV. 3.31.2).[3] Yāska (N.1.7,8) is not decided whether 'tva' is a particle or an inflected word or both.[4] Commenting on the word 'śitāman' (N.4.3) Yāska cites the differing views of Śākaṭāyana, Taitīki and Gālava but does not give his own.[5] Commenting on RV. (X.29.1) he reads vāyo ni adhāyi (N.6.28), while the Padapāṭha reads 'vā/yaḥ/ni/adhāyi and leaves the verb unaccented after the relative yaḥ.[6]

Then there are words wherein a letter or two are dropped which are to be restored before the words become intelligible. Thus, we have to read 'attrāṇi' for 'atrāṇi', 'Vṛṣākapiḥ' for 'kapiḥ', 'nābhau' for 'nabha', 'dāna-manasaḥ' for 'danaḥ', 'yācāmi' for 'yāmi' and 'maghāsu' for 'aghāsu'.[7]

1. BD. II.111.
2. Ibid. II.112.
3. Ibid. II.113.
4. Ibid. II.114.
5. Ibid. II.114.
6. Ibid. II.114.
7. Ibid. II.115, 116.

In the interpretation of words this device is not approved by Śaunaka. For, as the Bṛhaddevatā[1] states, it is the sense, not the word, that is the starting-point in interpretation. And from the combined sense of words, the sense of the sentence is conveyed. Beside the sense of the word, there are some other factors too, viz., the subject matter, the gender, the appropriateness, considerations of place and time. All these factors contribute to the possibility of discriminating the whole sense of the Vedic mantras. As stated in the Bṛhaddevatā, for the interpretation of the Veda this was the settled rule.

Historical School : Methodology

From the foregoing critique, it is easy to conclude, that in accepting the methodology of the naturalistic School Śaunaka had certain reservations. We find him, therefore, suggesting emendations and formulating rules to regularise the irregular derivations of words. For instance, interpreting ṚV. III.31.1 Yāska[2] had explained

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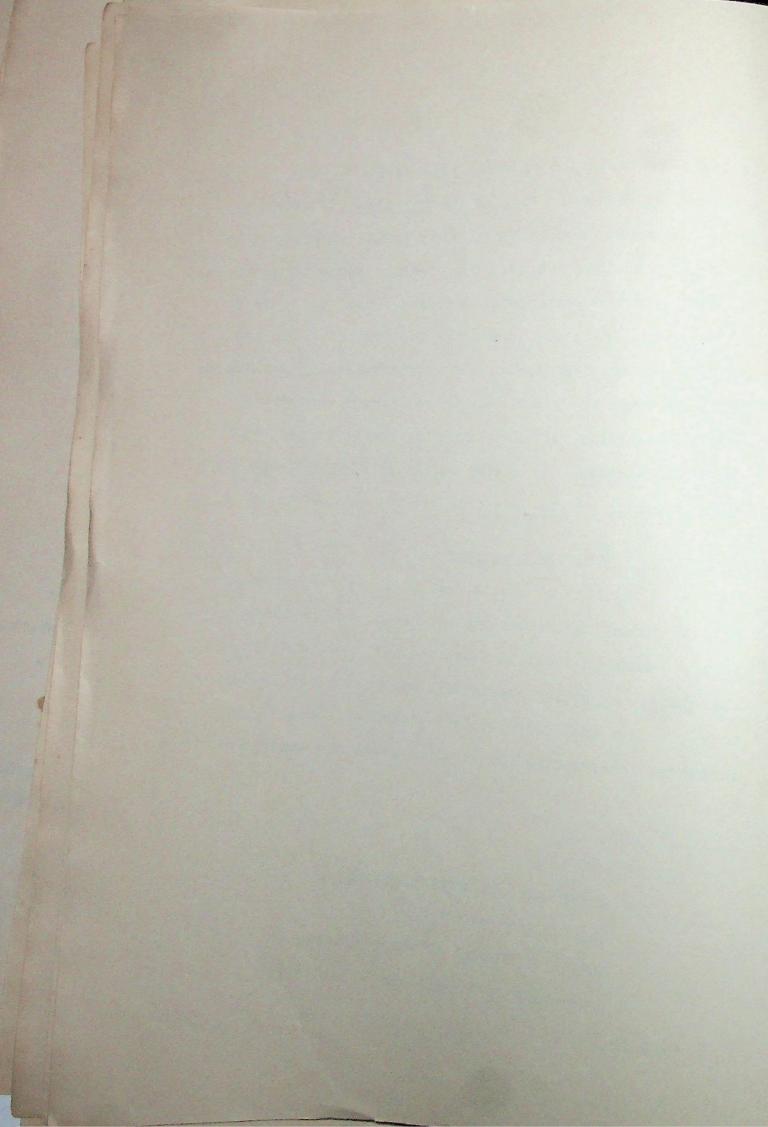
1. BD. II.117,118 :

अर्थात्पदं स्वाभिधेयं पदाद्वाक्यार्थनिर्णयः ।
पदसंघातजं वाक्यं वर्णसंघातजं पदम् ।।
अर्थात्प्रकरणाल्लिङ्गाद् औचित्याद् देशकालतः ।
मन्त्रेष्वर्थविवेकः स्याद् इतरेष्विति न स्थितिः ।।

2. Nirukta II.1.

सन्दधन्वे as सन्दधाति by substituting √धा for √धन्व् (धवि गतौ) though for the substitution of one root for another there was no rule in the Nirukta. To regularize the change Śaunaka[1] formulated a rule that for the proper interpretation of Ṛks one should, if necessary, change the gender and case termination of nouns and substitute one root for another.

Thus Śaunaka formulated fresh rules. In regard to the structure of a sentence he held that words should be arranged in a regular sequence. Proper syntax alone would help understand the sense of a sentence. However, on the method of reconstructing a sentence Śaunaka was liberal. If there be a redundant word in a sentence it should be rejected; if a word was far removed from another it should be brought in juxtaposition. Anyhow, the regular sequence of words was to be restored. Gender, root, etc. were to be adopted to the sense. Whatever was Vedic in a mantra was to be turned into every day (laukika) speech.[2] Such rules constituted an improvement on the methodology of the naturalistic school.

Śaunaka accepted the natural etymologies and discarded

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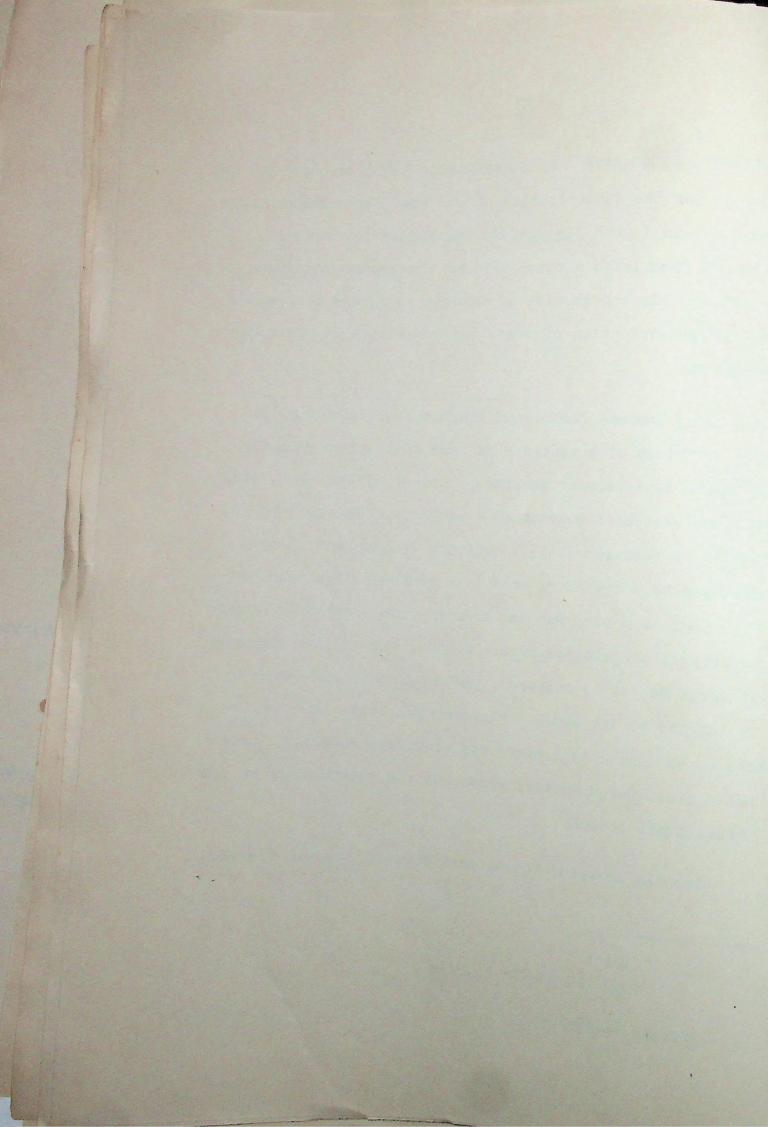
1. BD. II.101 :

   लिङ्गं धातुं विपरितं च सन्नमेत् ।

2. ~~Nirukta~~ BD. II.99-104.

the unnatural ones. He declined to subscribe to the view that all nouns are derived from roots. He explained some words conventionally, others etymologically, still others by usage-cum-derivation. So far as the methodology of interpretation was concerned, there was a distinct departure from the naturalistic school.

To illustrate : While explaining 'mitraḥ' Yāska gave[1] a threefold derivation but Śaunaka did not follow any. Again interpreting *RV*. X.123.1 Yāska derived Vena from[2] √ven 'to desire' but Śaunaka, ignoring Yāska, derived it[3] from √ven 'to go'. Similarly, on the explanation of certain words Yāska and Śaunaka differed widely.[4] Yāska explained Viśvāmitra (*Sarvamitra*) as the name of a sage, but Śaunaka[5] thought it designated the sun too. Further, commenting on *sarasvat*[6] Yāska quoted *RV*. VII.96.5 where contextually it meant 'a lake full of water'. The word occurs in the *Ṛgveda*,

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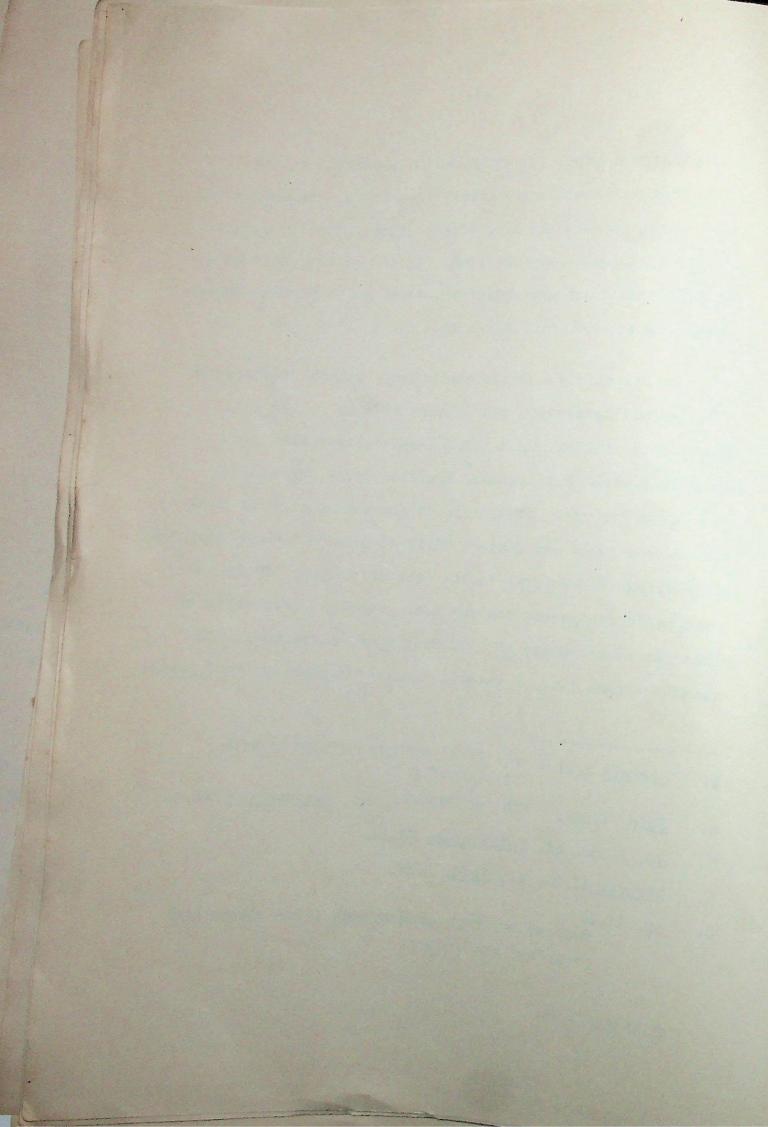
1. *Nirukta* X.21 : (१) प्रमीतेः त्रायते, (२) संमिन्वानः द्रवति, (३) मेदयतेर्वा ।
2. *Ibid*. X.38 : वेनतेः कान्तिकर्मणः. cf. *Naighaṇṭuka* II.6.
3. *BD*. II.53. cf. *Naighaṇṭuka* II.14.
4. *Nirukta* II.24. cf. *Ibid*. X.22.
5. *BD*. II.49 :
   मित्रीकृत्य जना विश्वे यदिमं पर्युपासते । मित्र इत्याह तेनैनं
   विश्वामित्रः स्तुवन्स्वयम् ॥
6. *Nirukta*. X.24.

consecutively in three verses (vii. 96.14-6). The first three verses of the hymn vii.96. are ascribed to the deity Sarasvatī, the last three are addressed to Sarasvat. But Sarasvat is noticed by Śaunaka[1] as signifying Indra and placed in the list of twentysix names of Indra.

Śaunaka's exposition of rival schools was unbiased and straightforward. His attempt was not to project his views upon the convictions of his rivals. Therefore, there is no sarcasm or irony in his references to the differing views of different ācāryas. Further, as the expounder of a historical school Śaunaka is never rigid. On one point he would accept the views of one rival school against the other. On another point he would oppose the very school he had sided previously. There is a tendency not to side with any particular school.

We have already noticed that in respect of etymology Śaunaka followed the methodology of Yāska which he supplemented by his own, but on certain other matters, such as the identity of deities etc. his views were quite different. If tradition supported it, he would readily invest a natural object with a human complex, though this was not warranted by the text. To illustrate : the word Sarasvatī in the Ṛgveda

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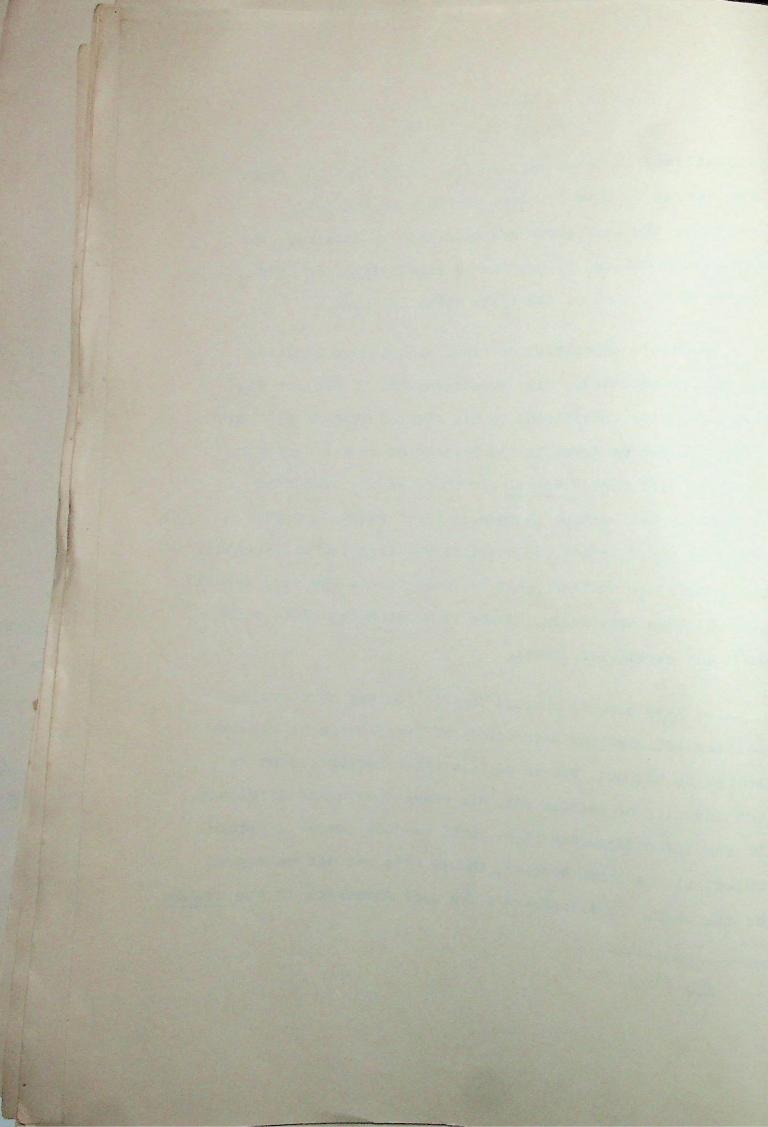
1. BD. II.51.

means the river as well as the Goddess of speech. Yāska[1] quotes *RV*. VI.61.2. which contains expressions : तविषेभि: ऊर्मिभि: पारावतघ्नीम् . These shows that Sarasvatī in this verse is a river and not a Goddess. In the *Maitrāyaṇī Saṃhitā* (2.5.4), on the contrary, Sarasvatī is treated as a Goddess to whom offerings of animal food are to be made by the recital of this verse and the five verses that follow. Thus there is an opposition between the view of Yāska and that of the author of the *Maitrāyaṇī Saṃhitā*.

Now, Śaunaka[2] states : Sarasvatī is praised in all stanzas in two ways : (i) as a river and (ii) as a deity ... *the passages in which she is praised as river are six and that there is not a seventh*.[3] The six passages referred to here are : *RV*. II.41.6; VII.95.2; III.23.4; VIII.21.18; X.64.9 and VI.52.6. This excludes *RV*. VI.61.2. which

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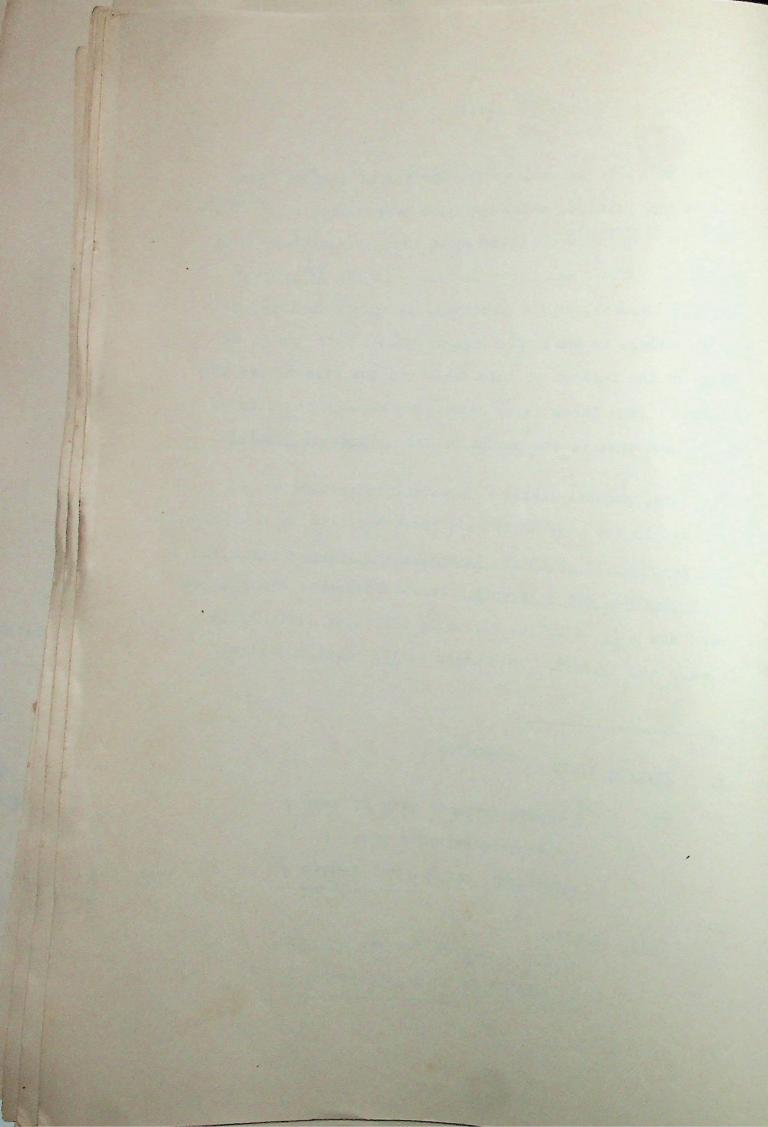
1. *Nirukta* II.23 : अथैतन्नदीवत् ।
2. *BD*. II.135 :

   सरस्वतीति द्विविधमृक्षु सर्वासु सा स्तुता ।
   नदीवद्देवतावच्च तत्राचार्यस्तु शौनकः ।
   नदीवन्निगमाः षट् ते सप्तमी नेत्युवाच ह ।

3. *Ibid.* II.137 :

   अम्बयेका च दृचह्रस्यां चित्र इत्स सरस्वती ।
   इयं शुष्मेभिरित्येतां मेने यास्कस्तु सप्तमम् ।।

Yāska regarded to be a seventh. But in regard to this verse Śaunaka has quoted Aitara[1] in support of the view, already authenticated by the Maitrāyaṇī Saṁhitā, that because of the oblation, the Goddess would be addressed, not the river. Śaunaka appears to be dogmatic in his assertion, though such cases are very rare.

Historical School : Justification and Establishment

For the historical content Śaunaka drew upon the ritualistic tradition but for the rest he dropped it altogether. Already with the spread of the Upaniṣadic teaching, the formal ritualism enunciated by the Yājñikas was being disregarded as inferior to the Upaniṣadic Vedānta, while at the hands of the naturalists it was being totally eliminated and virtually approaching extinction. As a result of it and later on with the rise of Buddhism in the post-Śaunaka period, it remained confined to the coteries of the priestly class - the Upādhyāyas and the Agnihotṛs.

Thus Śaunaka was placed between the two extremes. (1) There were ritualists, on the one hand, who accepted

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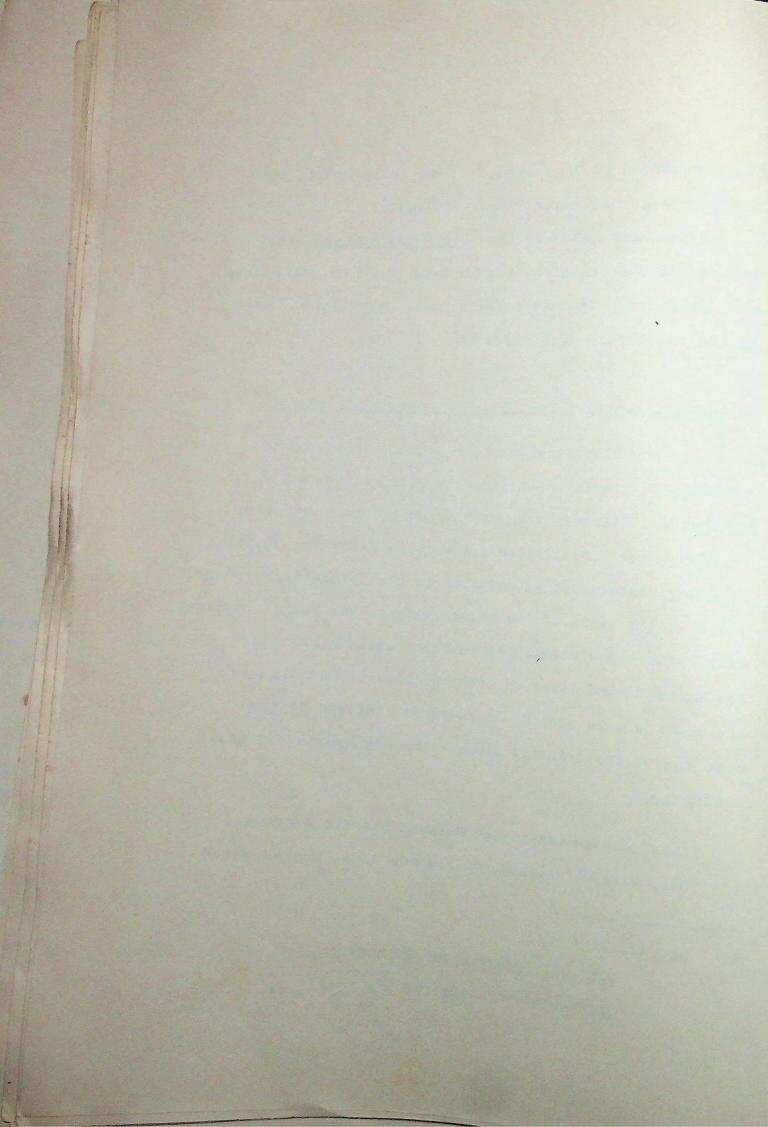
1. BD. II.138 :

ऋचः सारस्वतस्यैतां याज्यां मैत्रायणीयके ।
प्राधान्याद्धविषः पश्यन् वाच स्वैतरोऽब्रवीत् ॥

the divinity of the deities, offered them drink, oblation and prayers, aspiring for material gain.(2) There were naturalists, on the other hand, with Yāska as the architect of their school, who denied divinity to the deities thinking that they were nothing but the personified powers of nature. The hordes of deities who entered the Veda were being identified with or merged into the triad - Agni, Indra and Sūrya. The naturalists believed that each of the triad derived multiplicity of names from their different activities[1] and had his common source in Prajāpati, the fountain-head of all creative activities. Among the naturalist Paṇḍits Madhuka, Śvetaketu and Gālava[2] held that the names of the deities were derivable from nine factors while Yāska, Gārgya and Rathītara[3] derived from four. Śaunaka thought they originated from a single factor, viz., action.[4] A being who came into existence with some form of becoming was linked with a certain action.

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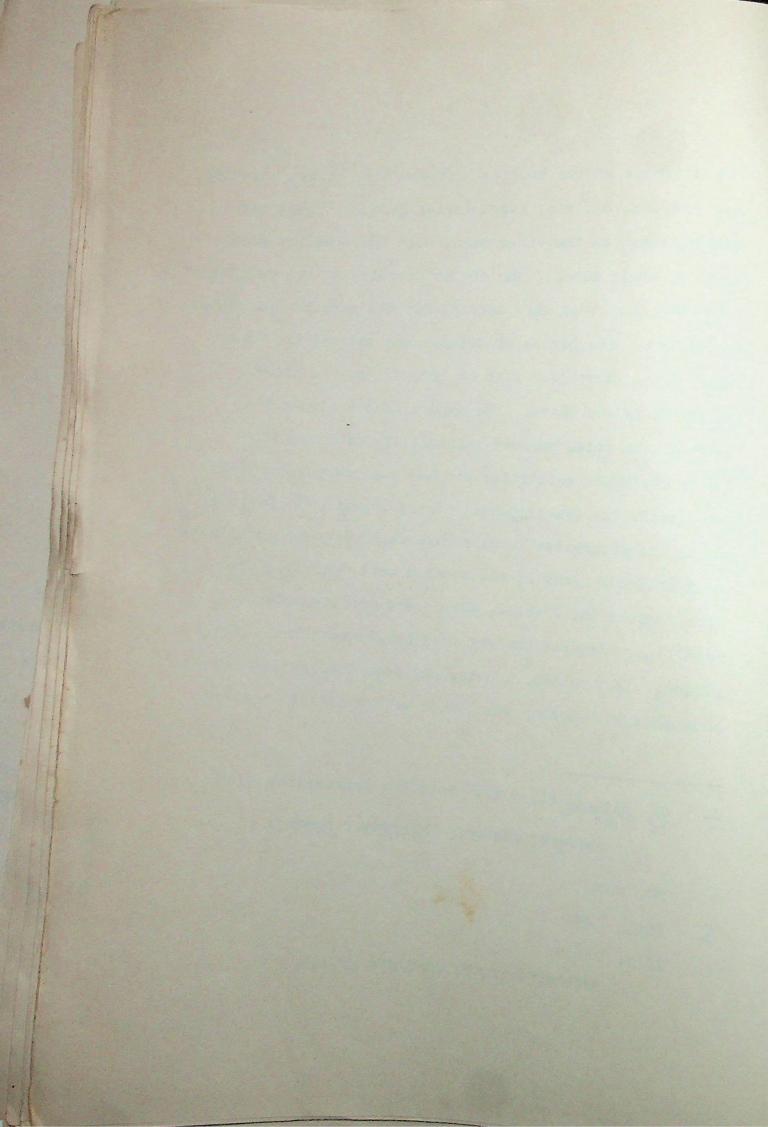
1. cf. Nirukta VII.5 ff. Note the expressions used by Yāska :

   कर्मात्मानः कर्मजन्मानः इतरेतरप्रकृतयः (देवताः) ।

2. BD. I.24.

3. Ibid. I.26.

4. Ibid. I.27 :

   सर्वाण्येतानि नामानि कर्मतस्त्वाह शौनकः ।

And as names had no other source than becoming they were all derived from one action or the other.[1] Action became the distinguishing mark of a deity. Whatever characteristic qualities or traits a deity had, were reflected in his name and were the products of his multiplex activities.

Thus the concept of Divinity of the deities was founded on the granite rock of action. The naturalists interpreted this concept in terms of the powers of nature illustrated by their mighty deeds. The ritualists traced this concept to the sacrificial rites which could transform a human being into divine. A person could become Indra or Varuṇa or any other deity through certain ceremonial actions. Divinity, in this respect, was but a consequence and not the antecedent of an activity.

In this perspective it is natural to assume that the deities were human beings at their base who became immortal by their glorious deeds.[2] Most of the sages in the Ṛgveda refer to their common ancestry with the gods. For instance, Aucathya Dīrghatamas[3] speaks of the immortal as the brother of the mortal. Gaya Plāta[4] declares that all gods (Viśve devāḥ)

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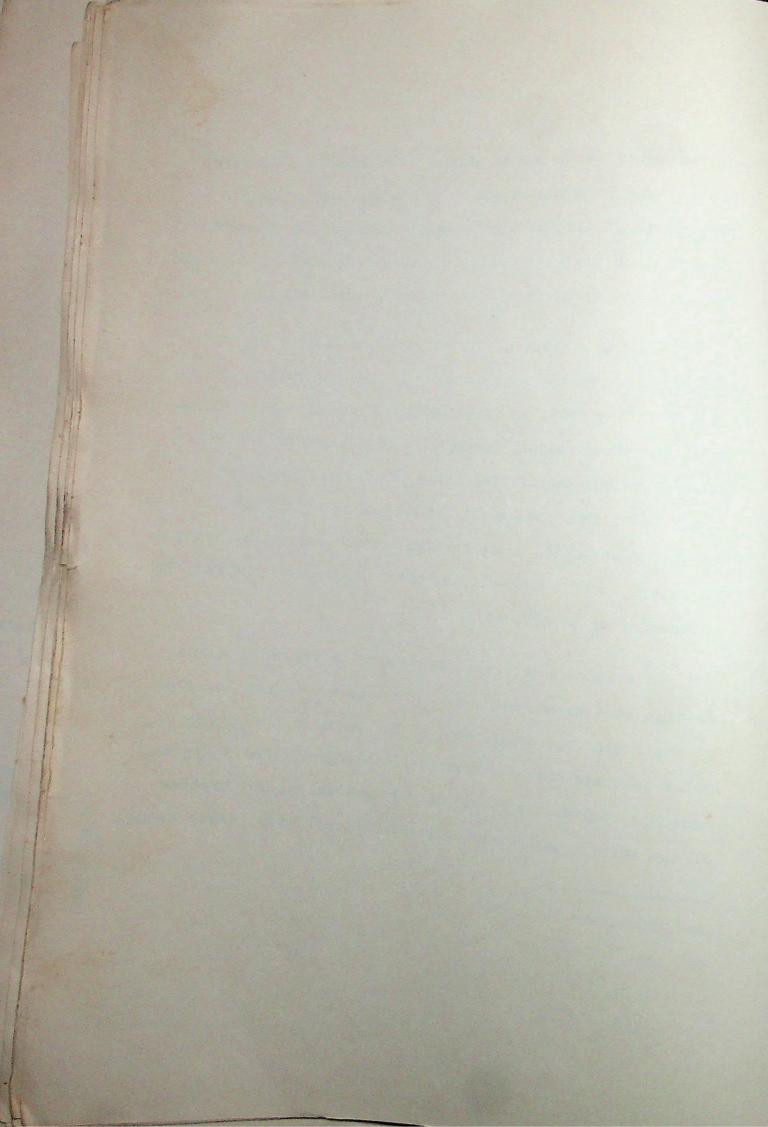
1. BD. I.28-31.
2. RV. X.63.4.
3. Ibid. I.164.38.
4. Ibid. X.63.1.

are in relation with men and that relationship implies the duties of protection and aid. The same sage[1] asks Maruts whether they do not recollect their relationship with him. When they next meet at the place of sacrifice, their mother Aditi will confirm their brotherhood. Maitrāvaruṇi Vasiṣṭha,[2] Pragātha Kāṇva[3] proclaims ancestral friendship and common kin betwist Aśvins and ~~themselves~~ himself. Again, Pragātha Kāṇva[4] speaks of his common ancestry with Indra. Kuśīdi Kāṇva[5] suggests Indra, Viṣṇu and Maruts to regard him as their kith and kin. Rebha Kāśyapa[6] seeks for Indra's protection which he is entitled to by virtue of his relationship. Virūpa Āṅgirasa[7] addresses Agni as friend and brother. Manu Vaivasvata[8] refers to his kinship and close alliance with Vasus. Irimbiṭhi Kāṇva[9] asks Ādityas to be kind to him for in the bond of kindred he is bound to them. Mention may

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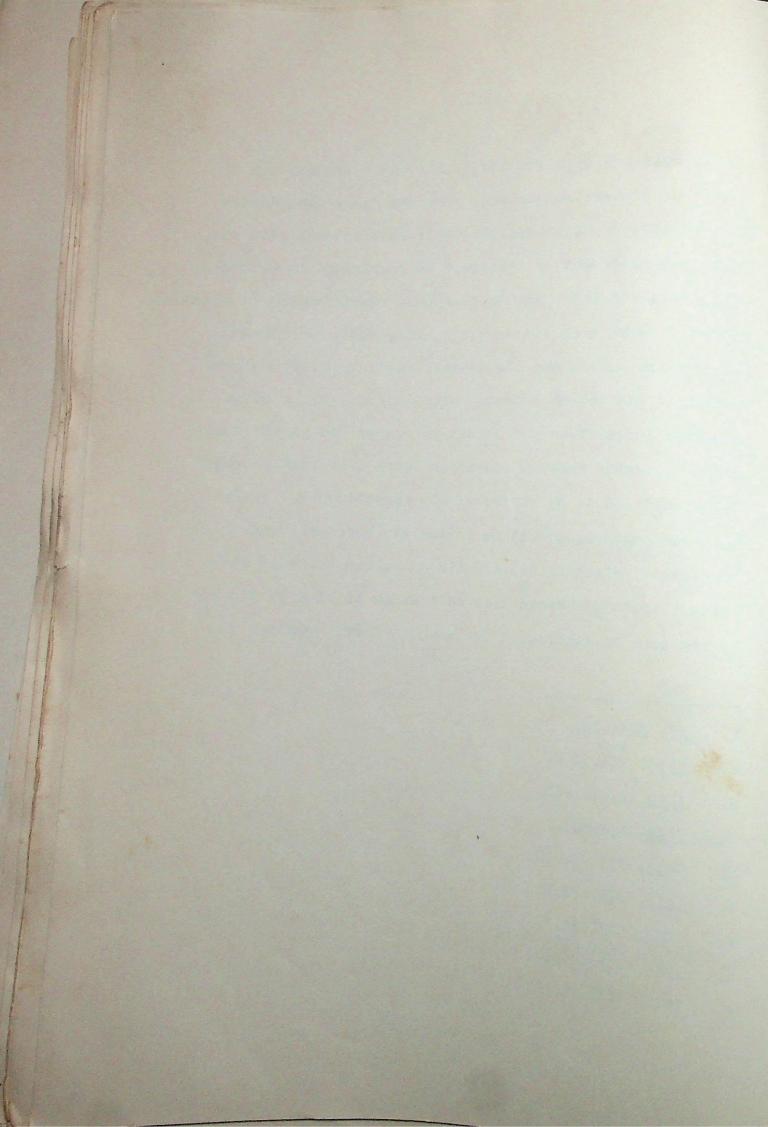
1. RV. X.64.13.
2. Ibid. ~~VIII~~ VII.72.2.
3. Ibid. VIII.10.3.
~~4. Ibid. X.166.4.~~
4. Ibid. VIII.52.10.
5. Ibid. VIII.72.7.
6. Ibid. VIII.86.7.
7. Ibid. VIII. 43, 14, 16
8. Ibid. VIII.27.10.
9. Ibid. VIII.18.19.

also be made of Ṛbhu, Vibhvan and Vāja, sons of Sudhanvan, a descendant of Aṅgiras who obtained divinity by their good works and became entitled to receive praise and adoration.[1] There is also a reference in the *Ṛgveda*[2] that Man is the lord of immortality and has created Divinity out of himself. There are hymns in the *Ṛgveda*[3] wherein the deity is addressed in the second person as if he stood in human form before the sage.

The foundations of the historical school of Vedic interpretation were laid in the *Ṛgveda* itself. *Ṛgveda* is conscious of its own history. There are references to Maruts as sons of Bharata;[4] to Viśvāmitra whose prayers protect men of Bhārata;[5] and to Bharatas having suffered some calamity and being again resuscitated by the leadership of Vasiṣṭha.[6] Yāska, himself a naturalist, referred usually to some old events with the introductory remarks : तत्रेतिहास-माचक्षते[7] or with the concluding words : इत्यैतिहासिकाः[8]. In

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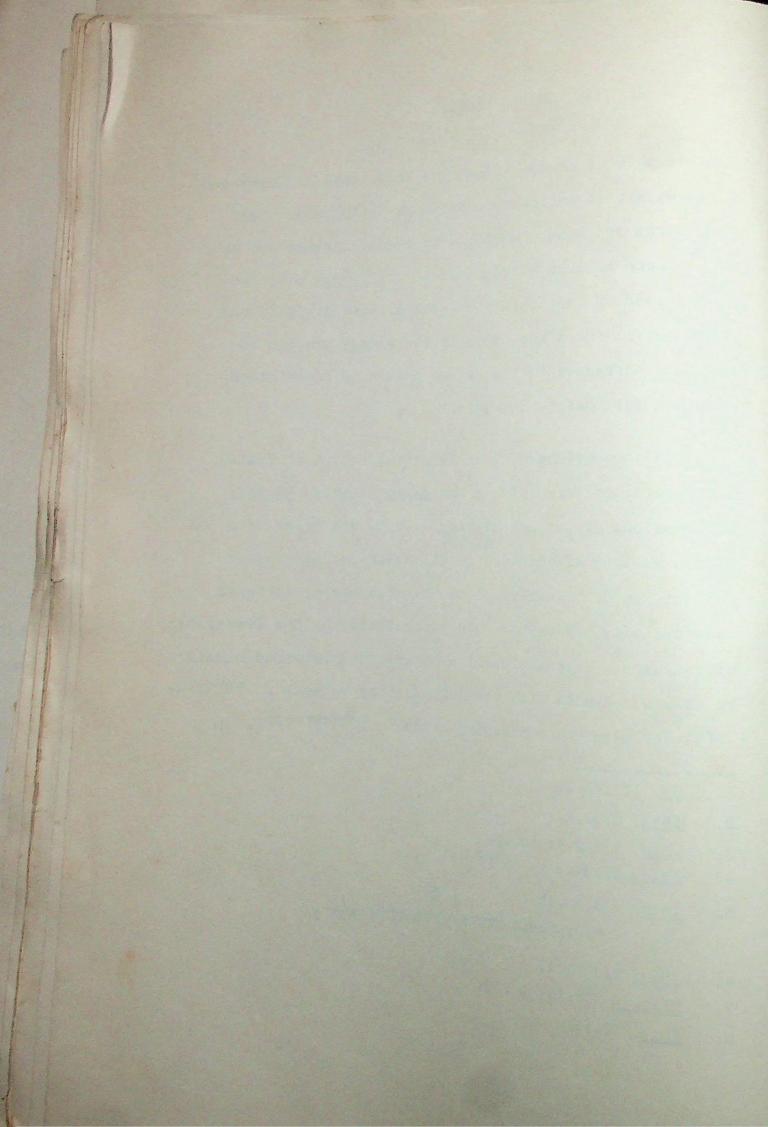
1. RV. III.60.1.
2. Ibid. X.90.2.
3. Ibid. X.152.4; 153.2.
4. Ibid. II.36.2 : भरतस्य सूनवः ।
5. Ibid. III.53.12 :
   विश्वामित्रस्य रक्षति ब्रह्मेदं भारतं जनम् ।
6. Ibid. VII.33.6.
7. Nirukta XII.10; IX.23.
8. Ibid. II.16.

interpreting a word with reference to a Vedic verse he added sometimes an anecdote in relation to that verse. For instance, Ṛgveda[1] contains the Legendary history of Devāpi and Śantanu, sons of king Ṛṣṭiṣena or Iṣitasena. Yāska[2] explained the Ṛks historically, though, later on, his commentators[3] could not break that explanation and imposed a forced and unnatural one in the manner of their school. Again, on the crucial problem whether the deities existed in human form or they were some aerial beings, Yāska[4] had his own opinion. While explaining the opposite views of the Paṇḍits on this point he held that some of their activities could be interpreted symbolically, but not all, and, accordingly, they could be recognized as personal or impersonal. But insofar as the recorders of events, the sages, were concerned they derived their knowledge from existing oral tradition or from direct vision.[5] That each

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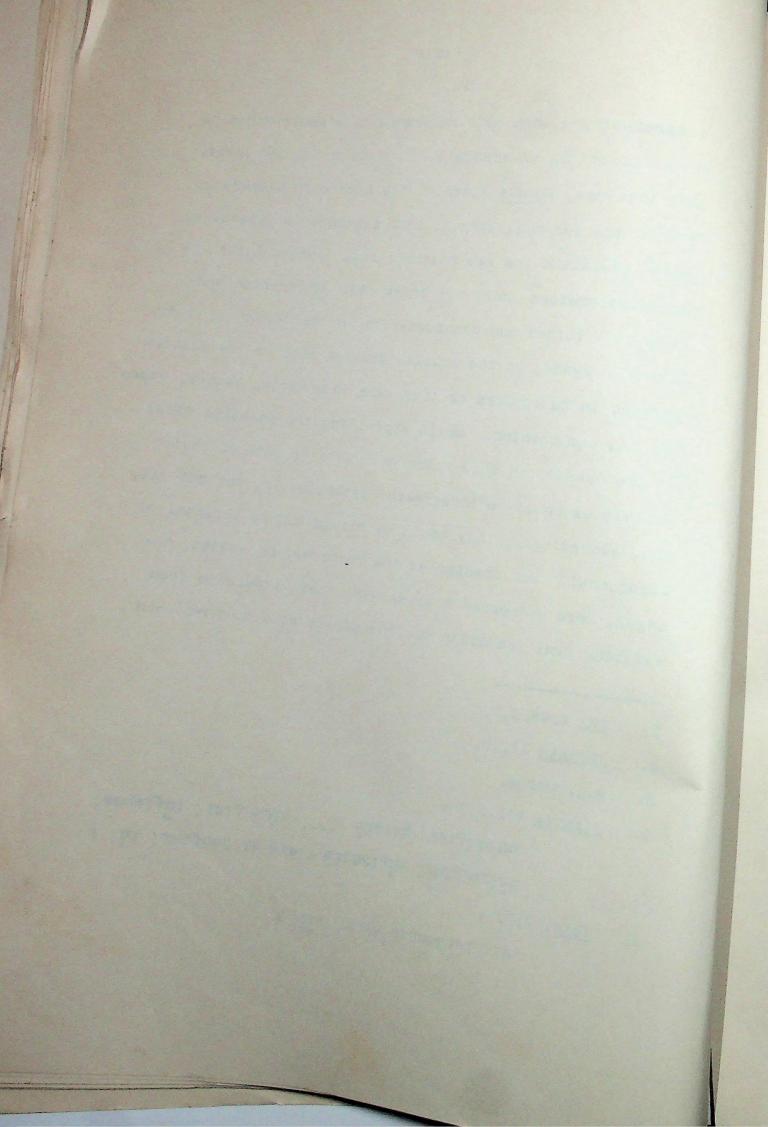
1. RV. X.98.5,7.
2. Nirukta II.10.
3. e.g. Durga.
4. Nirukta VII.6,7 :

   अथाकारचिन्तनं देवानाम् । ... पुरुषविधाः स्युरित्येकम्;
   अपुरुषविधाः स्युरित्यपरम् । अपि वा उभयविधाः स्युः ।

5. Ibid. I.20 :

   साक्षात्कृतधर्माण ऋषयो बभूवुः ।

recorder had his or her own style of recording an event was noticed by Yāska himself.[1]

Turning to the *Bṛhaddevatā* we find that on certain points of historical importance Śaunaka cited the views of old recorders. While interpreting *ṚV*. I.126, 6,7 he referred to Śākaṭāyana to support that the couplet was a story of King Bhāvayavya and Romaśā his wife in connection with Indra.[2] Commenting on *ṚV*. on VIII.80.7[3] he cited Yāska and Bhāguri to confirm that the story of Apālā and Indra was a factual romance. He regarded *ṚV*. X.17.1,2 as the *Itihāsa* of Vivasvat and Tvaṣṭṛ and referred to Yāska in confirmation of his view.[4] According to Śākaṭāyana and Yāska[5] *ṚV*. X.102 was an Itihāsa but whether it related to Drughna, Indra or Vaiśvadeva there was a difference of opinion betwixt

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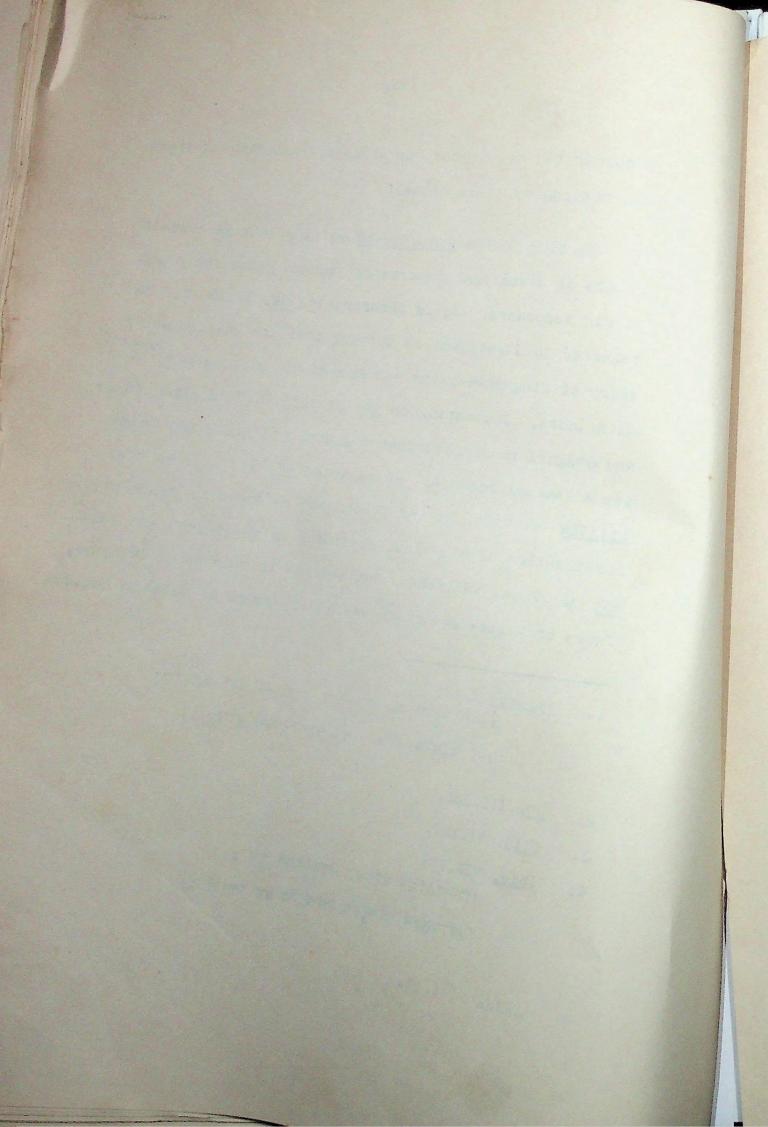
1. *Nirukta* X.42:
   अभ्यासे भूयांसमर्थं मन्यन्ते । यथा — अहो दर्शनीय:
   अहो दर्शनीय इति । तत् परुच्छेपस्य शीलम् ॥

2. *BD*. III.156.
3. *Ibid*. VI.107.
4. *Ibid*. VII.7 :
   इतिहासमिमं यास्कः सरण्यूदेवते द्वचे ।
   विवस्वतश्च त्वष्टुश्च त्वष्टेति सह मन्यते ॥

5. *Ibid*. VIII.11.

... story of Purūravas and Urvaśī was an Itihāsa definitely, though according to Yāska it was a dialogue (saṁvāda). Śaunaka cited the authorities sometimes without mentioning their name to indicate that his views were shared by others.

In the historical interpretation of certain ṛks, Śaunaka has a glorious role. His Bṛhaddevatā contains about forty legends on deities, sages and kings. Descended from old generations by oral transmission, they possess an authoritative validity. Śaunaka's interpretation of them has won him well deserved recognition in having been quoted approvingly by such celebrated interpreters as Ṣaḍguruśiṣya, Veṅkaṭa and Sāyaṇa.

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1. ~~Nir~~ BD. VII. 153:
   संवादं मन्यते यास्क इतिहासं तु शौनकः ।

2. Ibid., IV. 46:
   इतिहासः पुरावृत्त ऋषिभिः परिकीर्त्यते ।

SUFFERING : HOW INDIAN THINKERS LOOK AT IT

----------Satya Vrat Shastri

Suffering begins in the life of a man with his very birth. The biological process itself entails it. The mother undergoes it in the very process of delivery, the birth pangs as it is called. She has to go through utmost pain to bring life out into the open. This is as nature has ruled. It has not devised a softer way of childbirth. It is no wonder then that the ancient sages and seers of India were motivated to go to the root of suffering and the removal of it by stressing the importance of not having to undergo births and concomitantly not to suffer death. They tried to think of finding the way to break through the birth and death syndrome. The way to it they discovered in self-realization, the discovery of the identity of the individual with the supreme.

There are a number of words for suffering in Sanskrit : duhkha, pida, arti, kasta, klesa, vyatha, adhi, soka, visada, avasada, vyakulata and so on. Just as there are different kinds of suffering, so are the different words for them. It could be the physical suffering, the mental suffering and the intellectual suffering. There could be difference in the degree of suffering too, like pain, which could be mild, acute and severe. At the physical level it could be pida or arti. At the mental level it could be vyatha, cinta, adhi, visada and avasada, anguish, anxiety, sorrow, depression and worry. At the intellectual level it is unsteadiness or indecision,

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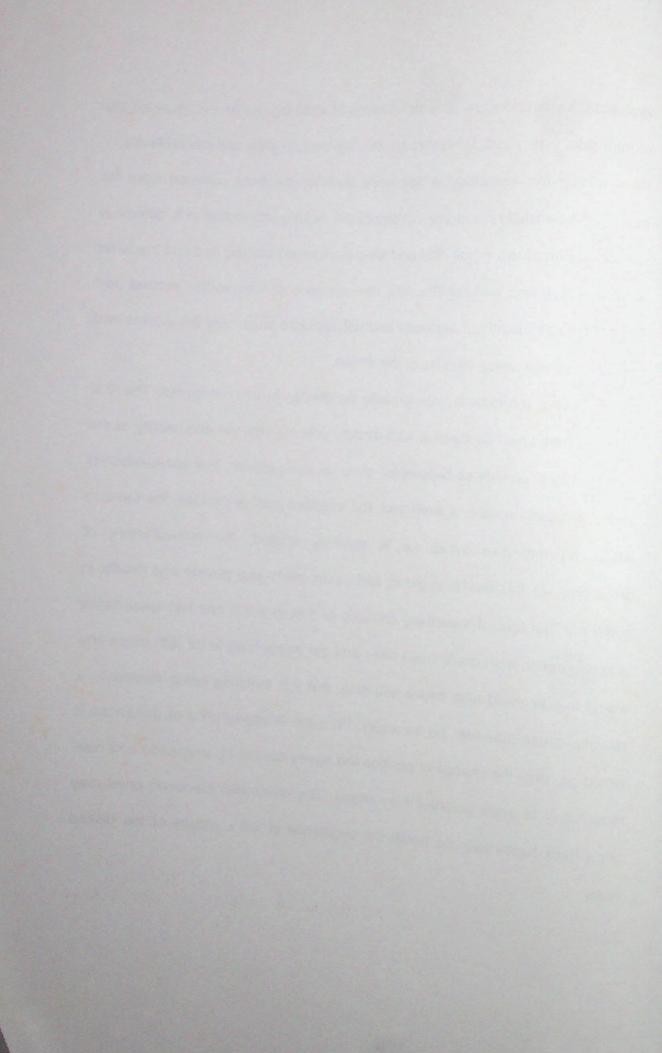
vyakulata. kasta and klesa go with all kinds of suffering. duhkha is more on the mental side. pida, kasta, klesa and arti overlap both physical and mental levels. Interestingly, the etymology of the word duhkha, the most common word for suffering in Sanskrit reveals the thinking of the Indians with regard to it. duhkha is a combination of two words, dus and kha, the former meaning bad and the latter the senses. sukha and duhkha with kha meaning senses as the second part carry the basic idea that happiness and unhappiness touch only the senses and not the essential being, the soul or the atman.

The suffering, the duhkha, can broadly be divided in two categories. The first refers to that which concerns it with worldly objects. The non-attainability of the objects, which provide us happiness, gives us unhappiness. The non-availability of the adequate means of livelihood, the intended post or position, the fame to which an individual thinks he is rightfully entitled, the non-fulfilment of ambitions—all this results in stress and strain, worry and anxiety and results in suffering. The loss of something precious or that to which one has taken fancy and separation from one's loved ones and the compulsion to be with those one would like to avoid also cause suffering. But this suffering being related to a specific cause may well be transitory. With the disappearance of the cause it would go. With the change of position the agony caused by stagnation and non-recognition of one's potential may cease. The union with the loved ones may bring back happiness. So would the avoidance of the company of the disked ones.

There is, however, another kind of suffering, the second category that is invariable like the suffering caused by old age or by diseases. It is to get over this kind of suffering that prompts Sankaracarya to give a call to people to awaken:

janma duhkham jara duhkham vyadhir duhkham punah punah

maranam tu mahad duhkham tasmaj jagrhi jagrhi [1]

"The birth is suffering, the old age is suffering, the disease is repeated suffering, and the death is great suffering. So, O Ye, wake up, wake up."

In the words of the Mahabharata

arthepsuta param duhkham arthapraptis tato 'dhikam

jatasnehas\ya carthesu viprayoge mahattamam [2]

"The desire for worldly objects is great suffering. Greater than that is arranging for their upkeep, safety and security after they have been obtained. Still greater than that is separation from them after one has developed attachment to them."

Sankaracarya is very right in describing death as great suffering, mahad duhkham, an idea that had found expression as early as the Mahabharata which says duhkham hi mrtyur bhutanam,[3] death is great suffrering for beings. People are afraid of it, scared of it, because, says the Mahabharata, they have the feeling that they are not through all that they had wished to do : prayenakrtakrtyatvad mrtyor udvijate janah.[4]

What happens when one is suffering? Sanskrit literature furnishes ample graphic descriptions of it. In the battle of Kurukshetra Arjuna finding his teachers, fathers, grandfathers, uncles, brothers, cousins, nephews and other relatives arraigned against him in battle feels utterly distraught. His limbs weaken, his mouth is

parched, body trembles, hair stands upright, skin burns, his principal armament Gandiva appears slipping from his hand, his head is whirling.. He seems completely bowled over. This is what happens in suffering. In the Ramayana Laksmana having been struck with a spear and taken for dead leaves Rama totally devastated ruing his misfortune in the strongest of terms and bewailing and bemoaning. With the capital shifted from Ayodhya to the newly-founded city of Kusavati by Kusa, the son of Rama the former presents a picture of desolation with its deafening silence broken by the occasional hooting of owls and howling of jackals. The end of the Mahabharata war presents a ghastly scene of a battlefield with broken limbs strewn all over with wild beasts praying on them and the royal ladies identifying their loved ones with the ornaments they had worn or their severed arms and hands with all their cries of agony. Dasaratha is all sorrow at the prospect of his beloved son Rama taking to exile to the point of losing his consciousness first and his life later. So is Kausalya who reviles her fate in writhing agony. The condition of the city of Ayodhya is no better either with its denizens shedding tears and feeling forlorn. Sita yells and shrieks and cries when abducted by the powerful demon Ravana. She is a picture of sorrow all through her period of captivity in the Asoka grove in Lanka.

There are some people in the world whose destiny it is to suffer the greatest of misfortunes. They are subject to some suffering or other all through their life.

Even in the midst of the most favourable of the circumstances when going appears to be smooth for them some tragedy or the other. strikes them most unexpectedly reducing them to utmost straits. They may have nothing to do with

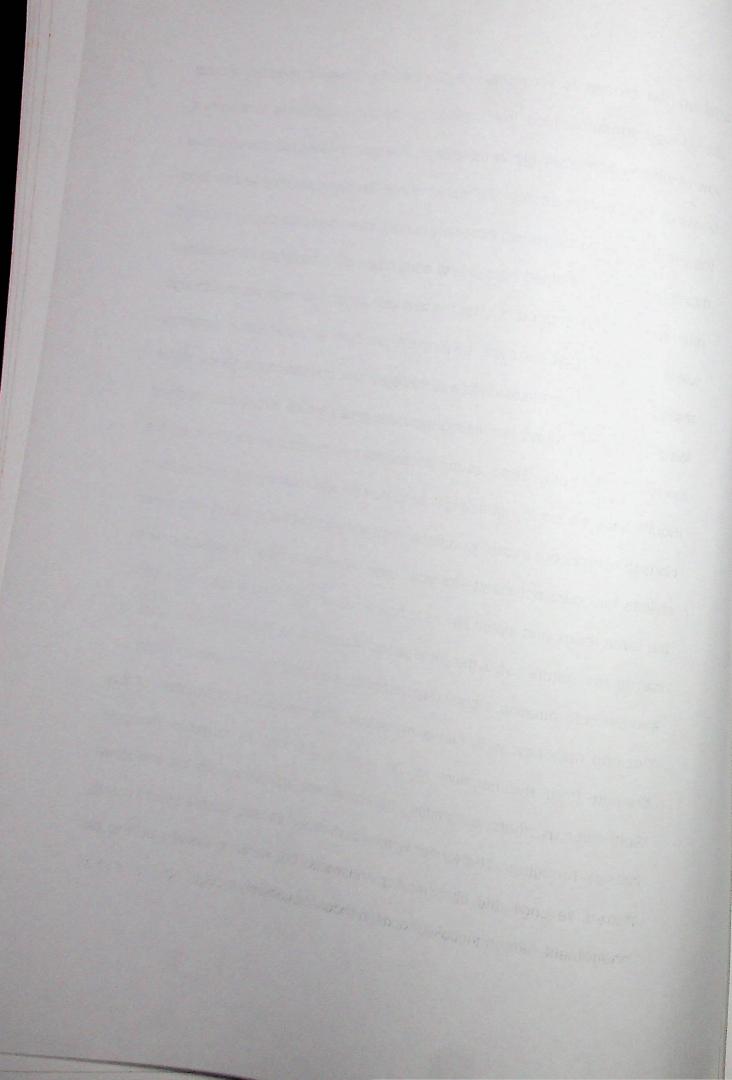
the circumstances of the tragedy. It may be due to completely different factors but the evil impacts them so much as to completely bowl them over. The question is why it should happen so. The answer to this, according to Indian thinkers, lies in the theory of karman. It is the past actions vicious enough that impact the life of a person in the present birth through the law of retribution. The Gita says unequivocally that one has to reap the fruit of one's actions, good or bad, avasyam eva bhoktavyam krtam karma subhasubham.[5] If adversity strikes a person for no reason in this birth, its genesis may have to be traced to actions in previous births, which have occasioned it in this birth with all the suffering and sorrow. The Indian view of suffering, therefore, is not limited to this birth only; it goes over to previous births and to actions performed therein providing a logical basis for them. There is nothing like a chance phenomenon in Indian thinking—something that needs to be properly appreciated by people outside India. For divining it a deeper look into the Indian psyche is a must.

What is called fate or destiny outside India is nothing for Indians but the result of their own actions, the karmans, ---could be past, could be present—performed knowingly or unknowingly, good or bad. That being the case, it gives even the average Indian resilience to withstand all the sorrow and suffering, all the pain and anguish for, he cannot blame some one else for this, if only, he is just to blame himself, for, it is he who had permitted himself such deeds as were causing him suffering now. This imparts a feeling of fortitude to him, lessening to a very significant extent the impact of the tragedy, the pain, the sorrow and

suffering. This also exercises a chastening influence on the sufferer not to indulge in evil practices or to keep them to the minimum at the least.

One of the most telling instances of the hold of the theory of karman on the Indian psyche is provided by the instance of the discarding of Sita in a dreary forest under the orders of Rama. When the news is broken to her by her escort that she is being forsaken for fear of spread of public calumny, she feels shattered but the next moment rallies herself and says, to quote the words of Kalidasa: mamaiva janmantarapatakanam vipakavisphurjathur aprasahyah,[5] the unbearable thunder is the result of my own sins in previous births. This also explains as to why some people have to undergo a chain of misfortunes with a trail of sorrow and suffering at every turn while others lead a more steady, calm and peaceful life.

According to Indian thinkers the feeling of distress is not uniform in all individuals. The impact of suffering and the pain and anguish that it entails is relative to their nature. What is suffering to one is the otherwise of it to another. This is best illustrated by a Buddhist parable. A Buddhist master had two monks as his disciples. One day he asked one of them to observe fast while to the other he did not say any such thing. During noon a cook placed a bowl of food before the other one, the only meal for the day which he began eating merrily; the other monk ordered to fast looking at him jealously, not able to make out as to why the master made him starve and allowed the food to be served to the other. The more he mulled over it, the more miserable he felt. Unable to restrain himself he approached the master and complained to him about being discriminated

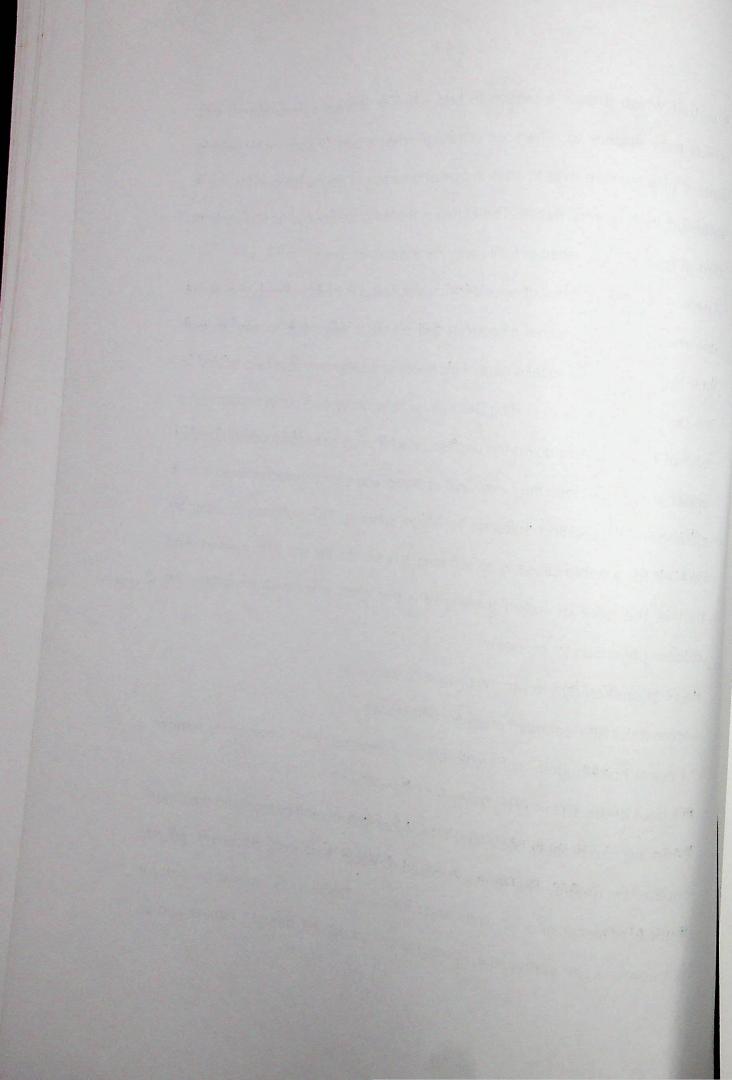
against. The master told him that from the next day onwards he would also be served food, the same food, the condition being that he would have to observe a vow of silence consecutively for three days. The next day the cook placed similar bowls of food before each of the monks. Since the monk who had had no food the previous day was feeling extremely hungry, he immediately dipped his hand into the bowl and helped himself with a big chunk of its contents. As he started munching it, he stopped in utter torment with burning all over his mouth and water oozing out of his eyes. Looking into the bowl he found that it contained strong boiled green chillies with a sprinkling of salt. He then cast a glance at the other monk. He found him eating the same green chillies with gusto, relishing every bite of them. Since as per his master's instructions he had to keep his mouth shut, he could not ask him as to how he was relishing the horrible food. He had no way out except to suffer silently going almost without food—the green chillies he could not stand—for three days. After these days he walked over to the other monk and asked him as to how he could relish such a nasty food. Well, that is my nature, said the other monk. According to Indian thinkers what is needed is to develop a particular kind of temperament for enduring suffering so that one may say, well, that is my nature. This requires transformation of the thinking from the negative to the positive. So long as negative thoughts overpower us, there is suffering, misery, sorrow and pain. With the attitudinal change through a well-defined regimen of control of senses and the mind through dhyana and samadhi, concentration and meditation, suffering would cease to be so. Not that suffering would disappear, its feeling certainly would.

It is that which impels a person to help others in distress by courting all that which may appear to others as suffering. When a person jumps into swirling waters of a swollen river to save a drowning person by risking his own life, he is impelled by this very desire. The suffering that he undergoes is no suffering for him. It gives him a sense of fulfilment , joy and contentment.

There is a classic case of an elderly person failing in health striving the whole day much to his personal discomfort and unease to earn more money, though well-to-do otherwise to take care of his needs and comforts, just to help others. In the dead of the night in chilling Delhi winter he would venture out in his car with a load of blankets and cover the hapless persons wrapped in cotton cloth huddled under a road bridge, they even not realizing who their benefactor was. It is a case here of courting suffering to relieve suffering. This suffering courted by oneself for a noble cause is no suffering. It is ananda, joy and thrill, instead. And that is the core of Indian thinking. It is this which prompts ~~Dhanvantari, the master physician~~ Lord Buddha to proclaim:

na tv aham kamaye rajyam no bhogan no sukhani ca

kamaye duhkhataptanam praninam artinasanam [7]

" I covet not kingdom, nor enjoyments, nor pleasures. What I covet is to remove the pain of the suffering humanity."

Suffering can broadly be divided in two types, one, caused by man and the other, caused by nature. The former is based on deceit, falsehood, chicanery, greed, hatred, revenge and all other baser instincts. The latter is caused by natural phenomena like earthquake, floods, typhoon, cloudburst, drought, famine and so

on. While the former can be checked by corrective measures as enunciated in sacred texts to a large extent, the others cannot be, man ~~not~~ having no control over them. While the sweep of the latter is much wider, the whole populations getting affected thereby, the former is comparatively limited in its reach except wars and battles which involve large sections of people by inflicting on them death and destruction. The same also is the case with major accidents like the Bhopal Gas tragedy or the Chernobyl Atomic leak, which affected hundreds and thousands of people impairing their eyesight or causing them physical disorders permanently.

There are people, very strange indeed, who are driven by the instinct of sadism in causing suffering and misery to people. They derive joy and satisfaction from inflicting pain, physical and mental, to others. There may be others who may not be instinctively so bad but who turn into cruel beasts under the indoctrination of a particular ideology or under the impact of religious fervour. They indulge in wanton loot, rape and murder of innocent people, were it to serve their misconceived mission.

There have been prayers since the times of the Vedas for peace in the universe. The Vedic seer prays :om dyah santih, antariksam santih, prthivi santih, apah santih, osadhayah santih, vanaspatayah santih...santir eva santih[8]...."May there be peace in the outer region, peace in the mid-region, peace on the earth, peace in waters, peace in herbs, peace in plants and trees, peace and peace everywhere".

It is interesting that the Indian mind has not stopped short of accepting the inexorability of suffering which one may have incurred through bad actions of previous birth/s, it has moved on to accept remedies for mitigating, if not eliminating, its impact in the form of wearing special stones, visiting holy places, meeting holy people (sadhusanga) and listening to their discourses, chanting holy mantras, conducting life according to Sastric precepts, observing fasts and austerities, giving liberal gifts to Brahmanas and engaging in acts of charity like constructing ponds, organizing community kitchens, planting trees, helping Pathasalas, (schools) through cash and kind, organizing yajnas, sacrifices and so on. Belief in astrology being very strong in India, suffering and distress could be foretold on the basis of a particular stellar combination in horoscope and special prayers offered to propitiate malevolent planets apart from wearing special stones or sanctified amulets.

Suffering can further be divided in two types: one, suffering inflicted by others, two, suffering inflicted by one on one's own self. The second is epitomized in tapas, penance and is indulged in order to cleanse oneself of impurities. This is a special feature of the monastic orders, the Sannyasins in the Hindu fold and the Munis and Bhikkhus in the Jain and Buddhist folds. This comprises scanty dress, one dhoti, loose cloth as lower garment and one loose cloth as upper garment, for all weathers even in biting cold or no garment at all, the Hindus have their Naga Sadhus, and the Jains their Digambara Munis, eating only one meal a day, having no possessions and no fixed place of stay or walking barefoot for long distances even under the most trying weather conditions. This may be

stretched to fasting for certain days or subsisting on a particular type of diet only, only on milk, only on yogurt, only on fruits and so on or on alms provided by householders, whatever their quantity and content. If in the alms the mendicant gets different food items, he is not allowed by the discipline of his order to taste them individually; he has to mix up all of them so that he does not cultivate taste for any particular item. The Jain monks even pull their hair as part of their austerities. There is a regular ceremony for this called the kesalonch, the pulling of the hair. The Hindu scriptures record austerities like standing on one foot for long hours, standing in water neck-deep, fixing the gaze on the sun (vide Kalidasa surysanivistadrstih). The austerities are not unoften carried to bizarre lengths. This self-inflicted suffering indulged in self-purification, as pointed out above, does not mean any suffering to the performers of the austerities, rather it provides them with indescribable spiritual satisfaction and fulfilment with the purging off of all that is vile (the kasayas) in them. This type of self-inflicted suffering –actually it is a misnomer to call it suffering, though to an observer it may look to be so-- stands in a category in itself in that though it may have an appearance of suffering, it is no suffering at all.

It is to avoid the other type of suffering that the thinkers, philosophers and masters (acaryas) have indicated certain paths. One of these is the path of Bhakti, the path of devotion. The other is the path of Astangayoga, the eightfold Yoga. Still another is the path of Vedanta and yet still another is that of Jainism and Buddhism. All these have at their core the annihilation of ego. In the path of Bhakti the devotee surrenders himself unto his favourite deity (the Istadevata). All

that he wants for himself is His grace. In this he forgets himself and gets totally engrossed in Him. The world outside does not exist for him nor do exist any pain or sorrow. He may be a physical weakling; he would just not care for his bodily pain with all the solace he would find in chanting His name. That is what matters for him. The path of Vedanta makes him realize that the entire empirical existence is nothing but illusion (maya) caused by nescience (avidya). Striving for true knowledge he rises above mundane considerations and realizes the identity of the individual soul (jivatman) with the supreme one (paramatman)..According to Vedantic teaching suffering pertains to body only; the soul remaining completely untouched with it. The body consisting of five elements, the panca-bhutas, the earth, the water, the fire, the air and the space is subject to pain and pleasure, the soul remaining immune to either of them. The soul will go on assuming bodies till lasts the attachment with actions. It is the attachment, which is the root cause of bondage of the soul with the body and its need to take on one. Till the actions continue to be performed with an element of desire, so long the soul will continue to encumber itself with the body. Death does not mean the extinction of body as such, it only means, if the desire persists, the extinction of one body only, for, as soon as one body is extinct, there will be another one ready for the soul to enter into it. The Upanisad explains it graphically with the example of a grasshopper, the luta.[89] As soon as the grasshopper reaches the edge of one blade of grass, it jumps on to the other blade and so goes on the process. The reward of each and every action performed has got to be reaped, if it is performed with a motive. Till one attains the state of performing actions

without desire for their fruit accruing to oneself, the process would continue. Hence the need to forego desire, the kama and to perform actions without it, niskama. That is real renunciation, the karmaphalanyasa, as the Gita describes it.

The ego in the individual, the 'I'ness is the delimiting phenomenon that does not allow him to become one with the limitless. This is explained through a very interesting narrative in the Yogavasistha,[9] a Sanskrit text on Advaita par excellence. A king named Sikhidhvaja overpowered by the spirit of renunciation leaves his kingdom one night when every one, including his wife Cudala, is asleep and goes to a forest to practice penance. In the forest he moves on and on till he reaches a place where he does not find trace of a human being. A river flows nearby it. He decides to settle there. With leaves and grass he makes a hut for himself and fashions a bowl (kamandalu) out of the forest wood to fetch water from the river. For his food he has fruits and roots growing around . With this he starts practising penance. His wife not finding him in the palace the next morning starts ruling over the kingdom in his absence. Twelve long years pass by. Finding through her divine vision –she was a realized soul—that her husband was not still on the right track, she assumes the form of a young lad of the name of Kumbha and reaches the very place where her husband had been practising penance. Finding a young lad in the region where no human being had set foot over the past twelve years, the king was all surprise. On a query from the lad he told him that he had renounced his kingdom and had nothing with him at that time except his hut. The lad told him smilingly :O it is your hut! You have

something, which you call your own. What have you renounced then? The king realized his mistake and after destroying the hut said, well, the hut is gone. I have with me only my water bowl. ' My water bowl,' exclaimed the lad, you have something, which you call your own. What have you renounced then? The king realizing his mistake went to the river and threw the bowl therein and coming back to the lad said, well, even the bowl is gone. Now I have only my body with me. Your body, said the lad, it means you still have some possession. What have you renounced then? Well, I will destroy this too, said the king. And saying this he went up a cliff and as he was to jump from it, the lad pulled him from the back, the king turning back not finding the lad but his wife Cudala telling him that she had adopted the stratagem to bring him to the right path. It is not things that he has to give up but the attachment to them. And, if he has done that, he can still rule over the kingdom and still not be involved in it. And that really is renunciation. And it is this renunciation which is a sure path to liberation, moksa. With this spirit of detachment one can attain salvation even when alive, the jivanmukti or the videhamukti, having the body but not having the feeling for it. It is this realization that had led the great knower of Brahman, Brahmajnanin, King Janaka to proclaim when informed that his capital city of Mithila had caught fire that had left him totally unpurturbed in the midst of flurry of all the activities that as the chief administrator he had been called upon to perform. He had expressed himself in words which sum up the essence of a realized soul and which have become so famous now in the Sanskrit world :

Mithillayam pradiptayam na me dahyati kincana,[1] 'Even when Mithila is on fire there is nothing mine which is getting burnt'.

To him, the realized one, the worldly feelings of pleasure and pain touch not. Knower of Brahman, he turns into Brahman itself: Brahmavid Brahmaiva bhavati.[2] Having realized the oneness with the Supreme Reality what sorrow and delusion could he have, tatra ko mohah kah sokah ekatvam anupasyatah This is best illustrated in the words of the same Janaka :

api me daksinam bahum candanena samarcayet

savyam chindyat kutharena samav etau matau mama[3]

"If one were to anoint my right arm with sandalwood paste and sever the left with an axe, both would mean the same to me."

Detachment, therefore, is the key to the removal of suffering.

Patanjali, the author of the Yogasutra accepts wrong knowledge, avidya, as the root cause of worldly existence. Avidya is to accept the transitory as permanent, to look upon the impure body as pure and so on. With this feeling one develops attachment, raga, to objects the non-attainment of which leads to hostility, dvesa. Apart from this there is another reason for suffering, which is the development of the sense of belonging, asmita, of the body to one's own self or to other objects. It is this sense of belonging, asmita, which is at the basis of all suffering, klesa. One, therefore, has to outgrow this. This one can do, according to the Yoga Darsana by means first of tapas, penance, svadhyaya, the study of the scriptures and Isvarapranidhana, concentration on the Lord, and then by

practising the eightfold Yoga, the astangayoga comprising yamas, the ten moral observances and the niyamas, the lesser moral vows.

The Buddha preached for the annihilation of birth, death, disease and old age which he considered as a consequence of attachment.

Mahavira, the Jain Tirthankara, believed that even the causes of suffering are also suffering and preached for their annihilation. Just as a duck comes out of an egg and an egg comes out of a duck, in the same way desire comes out of attachment and attachment comes out of desire. Agreeable look, word, smell, taste, touch and feeling give rise to liking (raga) while the disagreeable ones of them to revulsion (dvesa). One tends to get involved with the agreeable ones and abhors the disagreeable ones. One not satisfied with the agreeable ones, wants to have more and more of them. That is parigraha. Not being to able to obtain all that he wants for himself, he indulges in theft, smuggling and hoarding. Under the influence of desire he develops greed and loses his peace of mind suffering frequent bouts of depression. The more he tries to fulfill his desires, the more miserable he feels. The spirit of violence overtakes him. He becomes subject to anger, wrath, revenge and pride. He engages himself in all sorts of activities. Now, where there are activities, there is the samsara, the worldly existence, where there is samsara, there is birth, death, old age and disease. And where all these are there, there is suffering. According to Mahavira all these, word. smell, form, taste and touch are neither agreeable nor disagreeable, neither good, nor bad. They are merely the sources of agreeableness and disagreeableness. The root cause of them, the agreeableness and disagreeableness, are liking and

disliking, raga and dvesa. One who controls liking, develops indifference. His desire subsides. With detachment the self-same objects generate neither agreeability nor disagreeability. Where there is no attachment there is no worry. Where there is no worry, there is peace. Where there is peace, there is salvation. Peace is when the dualities, ailments, physical and mental, come to an end. When the root cause of dualities, action, ceases, the suffering stops..

Said Lord Buddha: Devoid of longing for desires and the longing for the worldly objects, a being is not born again. With the control of longing, the root cause of worldly existence ceases to exist. With the extinction of the worldly existence, there is no birth. With no birth, there is no old age, no death, no grieving, and no suffering.

Different thinkers in India have tried to find ways to eradicate suffering, the root cause of misery in this world, each in his own way. By following their teachings one can hope to be free from suffering, duhkha and attain bliss, sukha. The bodily fluctuations would not bother him then. Remaining in this world, he will be above it; he will continue performing actions with no taint of them, na karma lipyate, with no reward, good or bad, to be reaped of them. He will be truly a delivered being, delivered from the bondage of assumption of births to reap the reward of his actions. From the individual he will pass on to the cosmic existence.

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